

HOW TO COLLECT POSTAGE STAMPS

BERTRAM T. K. SMITH

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HOW TO COLLECT  
POSTAGE STAMPS







PLATE I. THE RAREST STAMPS OF THE BRITISH MUSEUM COLLECTION.

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BY

BERTRAM T. K. SMITH



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## PREFACE

THOUGH postage stamps have been in existence for less than the lifetime assigned to man, they already form such a vast amount of material that in a work of the present size I have been able to do no more than trace the merest outline of the subject.

I venture, therefore, to hope that I may not be accused of omissions; but, on the other hand, I take this opportunity of asking any reader who may come into possession of unpublished information relating to stamps (and especially the earliest issues), kindly to communicate it to me. Such information may be found in periodicals, in official correspondence, and decrees, in the records of commercial houses, or in the shape of casual allusions in private letters. Even when apparently of trifling significance it may be of value for philatelic research.

I am greatly obliged to those collectors who have been good enough to lend me many of the stamps used for illustrating this book. For a large

number of the most interesting specimens I am indebted to the kindness of Mr. W. Dorning Beckton, President of the Manchester Philatelic Society. My thanks are also especially due to Miss Jaffray, to Mr. Paul Mirabaud, and to Mr. R. B. Yardley.

BERTRAM T. K. SMITH.

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LONDON, W.C.

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# HOW TO COLLECT POSTAGE STAMPS

## I

### THE FIRST POSTAGE STAMP AND ITS FORERUNNERS

THE first adhesive postage stamp was issued in 1840, but if we use the words "postage stamp" in their wider sense, as including stamped wrappers or envelopes, we shall find in the seventeenth century something that was more than a pale foreshadowing of Rowland Hill's stamp.

In 1653 two Masters of Requests, de Villayer and the Comte de Nogent, obtained from the King of France a privilege or grant giving them a forty years' monopoly of establishing post-boxes in various quarters of Paris. A printed "Instruction" was issued to the public, informing them that their letters or notes should be "faithfully carried and diligently delivered," provided that, when they wrote, they "put with their letters a piece of paper bearing the words *port payé*, because no money will be taken; the said piece of paper is to be attached to the said letter, or put round the letter, or slipped in the letter, or in any way they may find convenient; in such wise, nevertheless, that the clerk

may see it and take it off easily (*l'oster aysement*).” No letter was carried that had not with it one of these pieces of paper, “the date of which is to be filled in with the day and month of sending.” The office was set up in the Cour du Palais, and there alone, from the chief clerk, these *billets de port payé* were obtainable, the price charged being one sol each. In a contemporary note by Pellisson we have a more detailed description of these wrappers, and we learn from it that they bore a special private mark of Villayer’s, and the printed words “*port payé . . . le . . . jour de . . . l’an mil six cents cinquante-trois [or quatre]*.” From this account it will be seen that they were destroyed when used, and no specimens are known to exist now. The Villayer-Nogent post had but a short life, and we read that among its enemies were evil boys who stuffed live mice into the letter-boxes.

From 1819 to 1836 the Sardinian Post Office issued stamped letter-sheets, but these were used only for letters carried by private individuals or their messengers, and the stamps represented, not postage, but a tax or licence, the transmission of all correspondence, including privately-sent missives, being a government monopoly. The design was officially described as showing a “genius on horseback, galloping, with a horn in its mouth, in the act of arousing any one it meets on its way.”

In 1838 New South Wales issued covers, at 1s. 3d. per dozen, for transmitting letters within the town of Sydney. They were impressed with the Sydney Post Office seal, stamped in plain relief (see Plate 2), and were the first postage stamps issued by any government.

In February, 1837, Rowland Hill proposed the use of *adhesive* postage stamps, in addition to that of covers or envelopes, as part of his great plan of uniform postage. No evidence has been produced to support any prior



PLATE 2.



claim to the invention of the adhesive postage stamp, and even should such a claim ever be established, it could in no degree lessen his reputation. Adhesive stamps denoting revenue duties had been in use for many years, and the suggestion of their application to the postal system "was certain to have occurred to scores of persons the moment the adoption of a uniform rate of postage, coupled with prepayment, rendered the general use of stamps for postal purposes practicable."

From 1837 to 1840 many designs for stamped covers and adhesive stamps were submitted to the authorities in this country, but I must confine myself here to the designs officially adopted for issue in 1840, first of all noting that during the period between the introduction of uniform penny postage (January 10th) and the issue of stamps and covers (May 6th), temporary envelopes printed with the words "to be posted at the HOUSE OF LORDS [*or* COMMONS] only," and later, ". . . at the HOUSES OF PARLIAMENT," were sold at one penny and two pence to members and officials.

The first contract for adhesive stamps was given to Bacon and Petch (Perkins, Bacon and Co.), the bank-note engravers, who not only were able, by means invented by the original founder, to multiply steel plates of stamps which gave impressions absolutely identical with those from the original die, but also had a special method of engraving by means of geometrical lathework. It was by this latter method that the network of the sides and the intricate reticulated background surrounding the head of the Queen were executed. The head itself and the rest of the design were engraved by Charles Heath from a drawing by Henry Corbould from the obverse of Wyon's medal, struck in commemoration of the Queen's visit to the Corporation of London, November 9th, 1837.

The one penny, black (see Plate 2), was issued on May 6th, 1840, and the two pence, blue, followed later in the same month.

The design selected by the Treasury for the covers and envelopes was a pencil sketch by Mulready. There was a legend to the effect that the design was devised by Queen Victoria herself, with perhaps some help from the Prince Consort, but there is now no doubt that the work was entirely Mulready's own. A reproduction of his original sketch will be found on Plate 3, Plate 4 showing a proof impression from the engraved die. As the latter illustration shows, Britannia is seen dispatching winged messengers to the east and west. In the background are vessels at anchor, and a reindeer drawing a sledge. To the right is a group of Indian sachems shaking hands with William Penn and other Quakers. Beneath a palm tree are Indian women nursing their children, while a planter superintends the work of two negroes who are nailing up casks of sugar. To the left are pig-tailed Chinamen bartering chests of tea; a turbaned writer indites a letter, while India and Africa are represented by elephants and camels. In the "wings" of the foreground are shown, on one side, a woman with clasped hands lifting her eyes to heaven, while her son reads her a letter, and in the other a younger woman, whose eldest daughter shares the reading of the letter with her, while the little girl endeavours to gain a sight of the precious missive. It must be admitted that the design is not devoid of merit, but it lent itself to unmerciful ridicule both in prose and verse, while pictorial caricatures swarmed from the press. Among the caricaturists of the Mulready envelope were Doyle, Thackeray and "Phiz," and a specimen with "additions" by the celebrated Theodore Hook is still preserved. Sir Rowland Hill

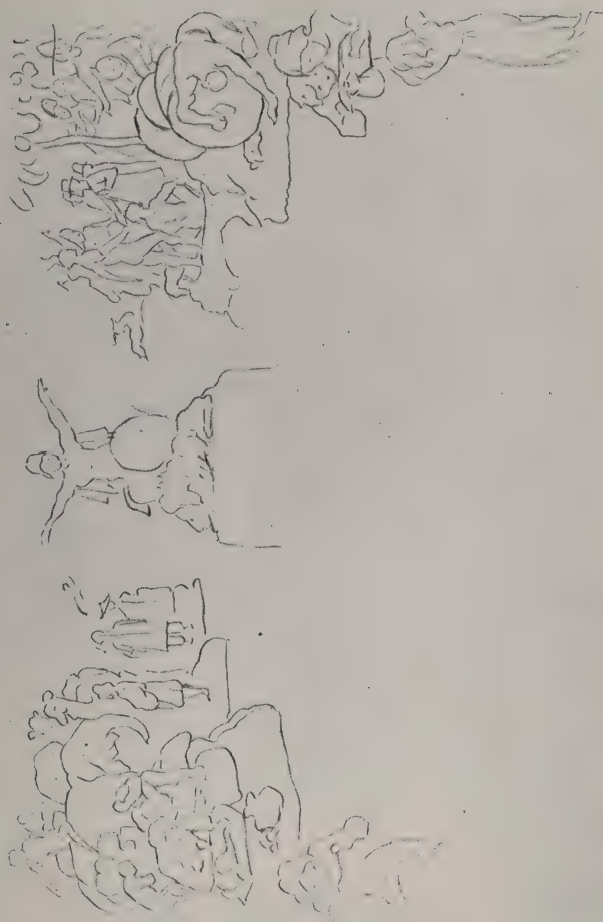


PLATE 3. MULREADY'S ORIGINAL SKETCH FOR THE POSTAGE ENVELOPE OF 1840.





W. MULREADY & A

JOHN THOMPSON

PLATE 4. THE MULREADY ENVELOPE OF 1840.  
REPRODUCED FROM A PROOF IMPRESSION.

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himself wrote that it was "abused and ridiculed on all sides," and added, "In departing so widely from the established 'lion and unicorn' nonsense, I fear that we have run counter to settled opinions and prejudices somewhat hastily."

The Mulready design was engraved by John Thompson, the eminent wood engraver, and printed on "Dickinson" paper, that is, paper into which coloured threads were introduced during manufacture. The printing was done by William Clowes and Sons. The impression was in the same colours as the adhesive stamps, and each value was issued (May 6th, 1840) both in envelope form and cover form. They remained in use for only nine months.

## II

### POSTAGE STAMPS OF GREAT BRITAIN

THE adhesive stamps of Great Britain may be conveniently divided into three groups:

- (i) Line-engraved stamps, 1840-1879, manufactured by Perkins, Bacon and Co.
- (ii) Embossed stamps, 1847-1856, manufactured by the Inland Revenue authorities at Somerset House.
- (iii) Surface-printed (typographed) stamps, 1855, etc., manufactured by De La Rue and Co.

(i) *Line-engraved stamps* (1840-79).—I have already mentioned the 1*d.*, black, stamp, and have only to make a brief reference to the famous "V. R." variety of it, in which the letters "V" and "R" are substituted for the crosses *pattée* in the upper corners. This was pre-

pared for franking official correspondence, but the project was abandoned, and the stock was never actually issued.

In January, 1841, the colour of the 1*d.* stamp was changed from black to red, because it was considered better to use a destructible ink for the stamp itself, and a black permanent ink for the obliteration, "the aim being," as Rowland Hill said, "to render the obliteration so much more tenacious than the postage stamp that any attempt at removing the former must involve the destruction of the latter."

In 1852 a Select Committee of the House of Commons reported in favour of the system of perforating postage stamps invented by Henry Archer, an Irishman, who had begun making experiments in this direction some years previously. The government paid Archer £4,000 for his expenses and patent rights, and the first perforated stamps were issued in 1854, the perforating then, and for many years later, being done, not by the printers, but by the authorities at Somerset House.

The stamps of 1840 had letters (A-A, A-B, etc.) in the lower angles. These were intended as a safeguard against forgery; in Sir Rowland Hill's words it was "thought at the time that any considerable use or sale of stamps . . . all having the same letters, and being sold separately, not in sheets, would necessarily attract attention, and lead to inquiry." In 1858, for the first time, the upper angles were also filled in by repeating the letters of the lower angles, but in reverse order. This was an additional safeguard to prevent the taking of unobliterated portions of different stamps and joining them to form an apparently unused stamp. With the new system the chance of the two halves bearing the same letters was exceedingly remote. At the same time the plan was

introduced of inserting the plate numbers in minute numerals within the network at each side of the stamp. The use of corner-lettering and plate numbers on the stamp has been abandoned for many years.

With these various modifications the 1*d.* red and the 2*d.* blue stamps, remained in use till the end of 1879, when Perkins, Bacon and Co.'s contracts expired, and the next contract was awarded to De La Rue and Co., who still manufacture all the adhesive stamps.

The only other stamps produced by Perkins, Bacon and Co. were the lake-red stamps of  $\frac{1}{2}$ *d.* and 1 $\frac{1}{2}$ *d.* (1870).

(ii) *Embossed stamps* (1847-56).—These stamps all bore a profile of the Queen, the work of Wyon, whose initials, "W. W." appear on the base of the bust. They were impressed at Somerset House, each stamp being struck separately. This was a tedious process, and another objection to them was that they were "not much appreciated by the public, as, in order to produce a high relief the paper employed was thick, and this rendered it difficult to make them adhere firmly to the letter." (See third illustration on Plate 2.) The values were 6*d.* violet (1854), 10*d.* brown (1848), and 1*s.* green (1847). The 6*d.* was on paper watermarked "V.R." and the two other values on "Dickinson" paper.

(iii) *Surface-printed stamps* (1855, etc.).—Although, as I have said above, De La Rue and Co. did not supplant Perkins, Bacon and Co. until 1880, yet as early as 1855 they began to furnish stamps of higher values than 1 $\frac{1}{2}$ *d.* The first to be issued was the 4*d.* carmine (see Plate 2), and many other values were introduced in succeeding years. It would be impossible here to give a list of all the numerous stamps made by De La Rue (typical examples of whose earlier work are shown on Plate 2), and I must therefore confine myself

to a note on the paper employed for them, and to a word on the later varieties.

The 4*d.* stamp just mentioned was at first printed on what is called "safety paper"—paper nearly always of a bluish tinge, in the composition of which prussiate of potash had been introduced, with the object of rendering it impossible to remove without detection an obliteration made by the writing ink then in vogue. This was all very well for the adhesive revenue stamps which Messrs. De La Rue were then printing, but its use for stamps employed solely for postage was quite unnecessary, and no "safety paper" for postage stamps was made after 1856. This 4*d.* stamp was watermarked with a garter; other watermarks in use for various values have been Heraldic Flowers (rose, shamrock, and thistle), Spray of Rose, Cross *Pattée*, Anchor, and Orb, but in 1880 an Imperial Crown was substituted, and is in use to the present day.

In 1878 stamps of 10*s.* and £1 were introduced, both upright rectangular in shape, but in 1884 the design of the latter value was changed to a large oblong. A still larger oblong stamp was the £5, orange, issued in 1882. In 1883 a 2*s.* 6*d.*, lilac, stamp was issued, and in the following year the 5*s.* and 10*s.* stamps appeared in altered designs. All the stamps mentioned in this paragraph will be found illustrated together on Plate 5.

In 1881 an act was passed admitting penny postage stamps to fiscal use, and the first stamp inscribed "Postage and Inland Revenue" instead of "Postage," was issued in that year. This was the "penny lilac" stamp, which remained in use until after the Queen's death.

In 1884 a set, 1½*d.* to 1*s.*, inscribed "Postage and Revenue," appeared (see the 5*d.*, Plate 5). The lower values were printed in a washy purple, and the higher in an equally washy green. "The issue of this hideous



PLATE 5. POSTAGE STAMPS OF GREAT BRITAIN (1878-1884).  
SURFACE-PRINTED BY DE LA RUE AND CO.



series was due to the over-anxiety of the Inland Revenue Department to provide a series in doubly-fugitive colours, as a protection against detergents of both printing and writing-ink, but without sufficient regard to the convenience of the Post-office."

In 1887 a new series of stamps, mostly bi-coloured, appeared, and remained in use till the issue of the King Edward VII stamps, which closely resemble them. The current set, however, runs only from  $\frac{1}{2}d.$  up to £1, no £5 stamp with the King's portrait having been issued.

Faultless as the mechanical workmanship of the De La Rue issues may be, the designs are unworthy of a great country. "Why," wrote Mr. D. S. MacColl, "should our modern stamps throw away the dignity and beauty that are imparted to any head whatever by knitting it into some relation with the enclosing lines of circle or square? A stamp is a piece of paper of oblong shape; our recent designers therefore begin by drawing the head in a circle, as for a coin or medal. When they come to fit this to the stamp shape, surprise overwhelms them." So much for the design; as for the substitution in 1880 of typographically produced stamps for the old engravings in recess, I cannot do better than quote the following words of Judge Philbrick, a great authority on British postage stamps. "No one with any spark of artistic feeling but recognizes the marked superiority of a line-engraved stamp over all others; a depth and tone of impression can be given by this process unattainable by any other, and the general result is so infinitely superior that, even to this day, I am sure every philatelist will concur with me in regretting that the system has been changed, and in deploring the fact that the stamps of the United Kingdom now current are as works of art so far inferior to the first adhesive stamps issued. It

seems as if to them the old Greek legend of Pallas springing fully equipped from the brain of Zeus is applicable. Nothing superior, nay, nothing to equal them, has ever been since put at the service of the public; our modern developments are all retrograde."

### III

#### POSTAGE STAMPS OF THE BRITISH COLONIES IN EUROPE AND THE LEVANT

(CYPRUS, GIBRALTAR, HELIGOLAND, IONIAN ISLANDS,  
AND MALTA)

THE stamps of *Cyprus* present little general interest. They begin with a series of British stamps provisionally overprinted with the word CYPRUS, which were not issued until 1880, although the administration of Cyprus was handed over to Great Britain in 1878. A definitive issue with the Queen's head and values in "piastres" instead of British currency appeared in the following year (see Plate 2). The present series is of the usual King's head type.

The first issue (1886) of *Gibraltar* was a temporary one, made by overprinting Bermuda stamps with GIBRALTAR, and was succeeded by a definitive series of the types illustrated on Plate 2. The values were inscribed in pence, although the official standard of value had been, for some years, the Spanish 25-peseta piece. It was, therefore, not surprising that the "pence" stamps gave place in 1889 to a series overprinted with new values in "centimos," followed by a definitive series with values in Spanish

currency. By an Order in Council, of 1898, British sterling money was made the only legal currency, and from 1898 all Gibraltar stamps, both Victorian and Edwardian, have had their values indicated in British currency.

The island of *Heligoland*, only about half the size of Hyde Park, became a British possession in 1807, but it was not until sixty years later that the Heligoland post-office was placed under the control of the British authorities. Before that date it had been administered by the "Free Hanseatic City of Hamburg," which employed Hamburg postage stamps there. Some essays from England were submitted to the Governor, but they were considered unsatisfactory, and recourse was had to the State Printing-Office at Berlin, which manufactured the first series of stamps, issued in 1867 (see Plate 6). These bore an embossed profile of Queen Victoria, and each stamp was printed in green and rose on white paper, the three colours of the island:

*Grün* ist das Land,  
*Roth* ist der Rand,  
*Weiss* ist der Sand;  
Das sind die drei Farben von Helgoland.<sup>1</sup>

In 1875 a similar issue was made, with the values no longer in "schilling" but "pfennig" and the equivalent in British currency (see Plate 6), and later stamps include a type with the shield of Heligoland surmounted by the British crown (Plate 6).

On 9th August, 1890, the island was formally handed

<sup>1</sup> "Green is the land,  
Red is the band,  
White is the sand;  
These three are the colours of Heligoland."

over to the German authorities, and the Governor, Mr. A. C. S. Barkly, departed on board H.M.S. "Calypso," which also took away the British guns. In the evening the Royal arms were taken down from the post-office, and replaced by a German postal shield, and Heligoland stamps were a thing of the past.

There are many reprints of nearly all the Heligoland stamps, some made for the Heligoland Post-Office itself, and others made at Berlin, Leipsic, and Hamburg for a German stamp-dealer, who by his large transactions with the Heligoland postal authorities, gained for himself the title of the "fishermen's providence." About 1904 certain reprints were also made by the Imperial Printing-Office at Berlin, and circulated in a surreptitious way, much to the discredit of the authorities concerned. Many reprints of Heligoland stamps are very difficult to detect, and specimens should be bought from certified sources only.

The *Ionian Islands* stamps (see Plate 2) were issued in 1859 and withdrawn from circulation in 1864, when the British protectorate ceased. They were manufactured by Perkins, Bacon and Co., and bore no inscription of value, being distinguished by their colours only—yellow, blue, and red, sold at  $\frac{1}{2}d.$ ,  $1d.$ , and  $2d.$ , respectively. The yellow stamp was unwatermarked, but the  $1d.$  stamp was watermarked with a "2" and the  $2d.$  with a "1." The discrepancy in the watermarks was no doubt due simply to a misunderstanding on the part of the printers, who might naturally have assumed that a red stamp was a penny stamp, and a blue a twopenny stamp, like those of Great Britain that they were then printing. The Ionian stamps are still fairly plentiful in unused condition, but genuinely obliterated specimens are rare.



PLATE 6. POSTAGE STAMPS OF HELIGOLAND, MALTA, FRANCE,  
SPAIN AND PORTUGAL.



From 1860 to 1884 the  $\frac{1}{2}d.$ , yellow, stamp (illustrated on Plate 2), was the only value in use in *Malta*, postage to other countries being paid in British stamps. At the end of the latter year a set of stamps was issued for general use. All these stamps with the profile of Queen Victoria, like those of King Edward which succeeded them, were surface-printed by De La Rue, but during 1899-1901 some line-engraved pictorial stamps were issued and still remain in use. Of these the  $\frac{1}{4}d.$  value represents the harbour of Valetta (see Plate 6); the  $4\frac{1}{2}d.$ , a small sailing-boat (Plate 6); the  $5d.$ , "a two-masted sailing-galley of the time of the knights" (Plate 6); the  $2s. 6d.$ , a figure of Britannia; and the  $10s.$ , "the shipwreck of St. Paul, in the bay of S. Paolo on the north-west coast of the Island." This last design is taken from the seal of the Colony.

#### IV

#### POSTAGE STAMPS OF FRANCE

ALTHOUGH the subject of postal reform was frequently discussed in the Chamber of Deputies, and urged by political economists, such as M. de Saint-Priest and M. de Girardin, the government of Louis Philippe took no steps to imitate the example set to it by Great Britain. It was reserved for the Republic, immediately after its installation, to confer the desired boon. In the autumn of 1848 a decree was voted, establishing uniform rates of postage from 1st January, 1849, and authorizing the creation of stamps of 20 and 40 centimes and 1 franc. The time was short, and the government

applied to Perkins, Bacon and Co. for an estimate. "Sir Perkins," as the French chronicler calls him, replied that he would require six months, and that his charge was 1 franc per sheet of 240. Conditions and price were alike considered impossible. M. Barre, the Chief Engraver to the Mint, was applied to; he declined the manufacture of the stamps, excusing himself on the ground of old age, but he recommended another Mint engraver, named Hulot, who undertook to supervise the task, M. Barre consenting to engrave the die itself. The design (see Plate 2) bears a profile, officially called "an effigy of the Republic"; this was taken from the current coinage, and, though emblematic of Liberty as typified by the Republic, is perhaps more accurately described as "head of Ceres." In this series is a rarity, the 1 franc, *vermilion-red* or *dull red*. This was in use for nine months only, being replaced by the same stamp in dark carmine-red; the change was made in order to avoid confusion with the 40 c., orange, issued shortly afterwards. In 1850 a retrograde step was made in the postal tariff, the rate for a single letter being raised from 20 c. to 25 c., and this necessitated the issue of a stamp of the latter value.

A curious variety is found in some values of the French issues engraved by Barre, certain plates having one or more stamps placed upside down. When a normal stamp has been preserved with this inverted stamp attached to it, the two stamps form what is called a *tête-bêche* pair. Many of these French *têtes-bêches* are exceedingly rare, especially in unused condition. The reason for inverting these stamps has never been explained, and the only suggestion offered is that they were a fad of M. Hulot.

After the *coup d'état* and the *plébiscite* of December,

1851, Prince Louis Napoleon was declared President of the Republic for ten years. The profile of Liberty on the stamps was no longer appropriate; the Republic existed in name only, and Napoleon was the *de facto* ruler. Accordingly, in 1852, stamps were issued in which his profile was substituted, the rest of the old design remaining unchanged (see Plate 6). The initial of the engraver, B for "Barre," was inserted below the bust.

In November, 1852, another appeal was made to the people, and the Prince-President was proclaimed Emperor of the French. In August of the following year fresh stamps were issued, resembling those of the Presidency, but inscribed "EMPIRE FRANC." (see Plate 6) instead of "REPUBLIC. FRANC." The head was retouched, and the engraver's initial suppressed.

In 1853-4 reduced rates for prepaid letters (15 c. for letters within Paris, and 20 c. for inland letters) were introduced, with the result that the public practically ceased sending unfranked letters, and the sale of stamps was nearly five times greater in 1855 than in 1853.

Up to 1861 no steps had been taken to adopt the English system of perforation, which had been in operation for several years, and had already found favour in other countries. In January of that year, however, Susse frères, a firm of stationers and art-dealers in the Place de la Bourse, issued a circular offering to supply at face-value to commercial houses stamps perforated by a patent process of theirs. This apparent generosity is explained by the discount of two per cent. which Susse frères received, like other stamp-vendors, from the government. Specimens with the Susse perforation, which is very large and coarse, are not infrequently met with. At last the public became discontented and called on M. Hulot to take measures for perforating the stamps as

they were done in England. He accordingly ordered a perforating machine from an English firm, and the first officially perforated stamps were issued in 1862.

In 1862 a new coinage was struck, with the profile of the Emperor laureated. This was to commemorate his successes in Mexico and in Italy, where "the army of Austria had been worsted on the plain of Lombardy; the price of the aid of the Emperor Louis Napoleon had been paid by the annexation of Savoy to France; the empire was at its apogee." In the month of December a stamp of 2 c., brown (see Plate 2), appeared, showing the addition of a wreath of laurels on the Emperor's brow, and the change was gradually extended to the other stamps. This profile was not the work of M. Barre himself, but of his son, Albert Barre, who succeeded him.

The last imperial stamp—the laureated 1 c., green—appeared in May, 1870. On the 15th of July following, war was virtually declared between France and Germany, and its progress gave rise to three separate issues:

- (i) The engraved, or "Siege of Paris" issue.
- (ii) The lithographed, or "Bordeaux" issue.
- (iii) The "Alsace and Lorraine" series issued by the invaders.

(i) The investment of Paris was complete on 19th September, 1870, and "in order to satisfy the clamorous reclamations of the pent-up Republicans, who were dissatisfied at the maintenance in circulation of the imperial stamps," recourse was had to the old plates used for the stamps of 1849, from which M. Hulot printed stamps of 10 c., 20 c., and 40 c., all in their original colours but perforated.

(ii) Gambetta and his co-delegates established themselves at Tours, and in December they removed to Bordeaux, where the lithographed series of republican stamps was issued, for it was evident that the stocks of imperial stamps in the provinces would prove inadequate. The administration decided to adopt the type of the Paris issue, and on 2nd October, 1870, M. Steenackers, the Director-General of Posts, wrote from Tours to M. Delebecque, the Director of the Bordeaux Mint, inclosing a specimen of the Paris type, and requesting him "to take the steps necessary in order that the stamps to be manufactured at the Bordeaux Mint may be like those made in Paris." M. Delebecque lost no time in getting to work. He adopted lithography as the most expeditious method, and by 10th November the first stamps were ready. The Bordeaux issue was not perforated. The matrix stone was engraved by M. Léopold Yon, a Bordeaux artist, and his name "YON" is found on all the stamps (except a first temporary type of the 20 c. drawn on stone by another artist), on the leaf in the hair of Ceres. It is, however, decipherable only on clearly printed proofs.

(iii) Although it is true that, with the progress of the German arms, the "Alsace and Lorraine" stamps were used northwards as far as Abbeville, and westward almost to Le Mans, the name assigned to them traditionally by philatelists is accurate enough, as they were first issued for letters within the jurisdiction of the central post at Nancy (September, 1870), and after March, 1871, when France recovered possession of the postal service in all parts of its territory, the stamps remained in use till the end of 1872 in those Alsace-Lorraine post-offices that had been French. "Whether from motives of delicacy towards the invaded, as has

been suggested, or, as is more probable, from mere consideration of utility, the inscription is limited to the word POSTES, and nothing appears on the face of the stamps to indicate the circumstances which led to their emission. These stamps were made for use, and not for ornament; and like many another series hailing from the banks of the Rhine, they give proof of the true German love of things practical." The 20-centime stamp is illustrated on Plate 2.

The engraved "Ceres" type remained in use till 1876, when a competitive design by Jules Sage, representing "Peace and Commerce united, and reigning over the world," took its place (see Plate 6). This issue was at first manufactured *en régie* at the Bank of France, and afterwards by the government at its own works. The "Sage" issue lasted until 1900, when the current series succeeded it (Plate 6).

## V

### POSTAGE STAMPS OF SPAIN AND PORTUGAL

FROM 1850 to 1869 nearly all the Spanish stamps bore either the profile of Queen Isabella II or the arms of Spain. Almost every year a fresh issue was made, and it is supposed that these repeated changes were made, not for mere love of novelty, but through fear of forgeries. That this fear was not groundless is shown by the fact that nearly fifty different forgeries are recorded as having been made during that period, to defraud, not stamp

collectors, but the Spanish post-office. It would be impossible to refer here in detail to these issues, of which the reader may form a sufficient idea from the illustrations given on Plates 2 and 7. All were typographed, with the exception of the first issue (1850) which was lithographed, and all were manufactured at the government works in Madrid.

There is an extremely rare variety of the 2-reals stamp of 1851, printed in *blue*, instead of the normal orange-red. The late Mr. Westoby was for many years a defender of its status as an error of printing, in spite of the body of continental expert opinion which declared it merely a proof or colour-trial. The opinion of the great English philatelist was, however, amply vindicated after his death by the finding, in 1899, of a specimen of this stamp attached to the 6-reals, blue, the pair having been cut from a block of fourteen stamps, proving that the variety was caused by the accidental insertion of a *cliché* of the 2-reals in the plate of the 6-reals, blue.

In 1853-4 stamps were issued for the postage of letters circulating within Madrid. The design showed the arms of Madrid—a bear beneath an almond tree, with the seven stars of the Great Bear (see Plate 6).

The design of the 1854 (see Plate 7) issue shows the Spanish arms, on which are seen castles (for Castile), lions (for Leon), at the base a pomegranate (for Granada), and in the centre the Bourbon fleurs-de-lis, the whole surrounded with the collar of the Golden Fleece.

Following the revolution of 1868 the Provisional Government ordered that all stamps bearing the royal effigy or arms should be surcharged "Habilitado por la Nacion." At first the order was executed by the employees, but later on they ceased to apply the reprint, no doubt thinking it a troublesome superfluity, which indeed

it was. "This sort of disobedience to the laws" wrote Señor Pardo de Figueroa, "is common enough in Spain and does not surprise us Spaniards."

The only issue of the Provisional Government (the chief event of whose existence was to furnish the pretext for the Franco-German war) was that of 1870, having the head of a woman, emblematical of Spain, bearing a mural crown.

In 1870, Amadeo, Duke of Aosta, the second son of Victor Emmanuel, accepted the crown, and stamps with his portrait in profile were issued in 1872 (for illustration of the "una peseta" value, see Plate 7).

In 1873 he abdicated, and the government was carried on by a republic, which issued a series bearing a seated figure emblematical of Peace (Plate 7). It will be noticed that the arms on this design differ from those described above by the addition of pallets (for Arragon), and chains (for Navarre). These arms of Navarre represent, according to tradition, the chains through which Sancho the Strong cut his way to the Moorish army. In 1874, the government, pressed for money, sold the right of manufacturing stamps to a company for a term of years, and it was under this arrangement that the 1874 issue (seated figure of Justice) was made.

In 1873-4 some very interesting stamps appeared (one type of which—the 16 m.v.—is shown on Plate 7), issued by Don Carlos, who had proclaimed himself King of Spain, and invaded the northern provinces. The history of the Carlist issues would in itself occupy a volume, but I may say with reference to the particular stamp illustrated, that it was issued by the "Royal Army of Catalonia," and ushered in by a long decree strewn with such expressions as "the Royal Catholic standard, the only plank of safety in the shipwreck," "consciences





sold for a handful of gold," "the noble sons of Catalonia," and so on, concluding with the hope that most of the postal receipts, to be collected by the new stamp, might come out of the pockets of the "rebels," who, it was said, carried on most of the correspondence.

On the waning of the Carlist cause, Isabella's son, Alfonso XII, was proclaimed king, and an issue bearing his profile was made. This was also manufactured by the *Sociedad del Timbre*, but in consequence of forgeries, a line-engraved series (see the "10 C<sup>s</sup>. PESETA" illustrated on Plate 7), was ordered from Messrs. Bradbury, Wilkinson, and Co., of London. Later issues have all been manufactured by the government. They comprise (1878-82) profile of Alfonso XII, and (1889) profile of Alfonso XIII (of the well-known "Baby-King" type), followed by the current series.

A reference may be made to the War-Tax stamps (*Impuesto de Guerra*), one of which is illustrated on Plate 7. They are divided into two periods, 1874-9, issued to defray the expenses of the Carlist war, and 1897-8, to defray the expenses of the war with the United States. They represent a tax on letters, and are not strictly postage stamps, but they sometimes paid postage to a limited extent, and have acquired a prescriptive right to inclusion in collections.

The stamps of Portugal have many points of interest for the student of minutiae, but need not detain us long. All Portuguese issues to the present date have been manufactured at the Lisbon Mint, and until 1880 all were struck in high relief, a process which had the advantage of checkmating stamp forgers. On the other hand, it was no doubt found expensive, and, as those who have handled many specimens of the 1870 issue know, the thin paper

is nearly cut through by the die, so that the profile often drops right out. The 1853-64 issues were engraved by Francisco Borja Freire, whose initials nearly always appear on the base of the bust. These issues comprise the following : 1853, Dona Maria (see Plate 7), 1855, her son, Dom Pedro V, with profile to right, at first with straight hair (see Plate 6), and then with curly hair (Plate 6), and 1862-4, his brother, Dom Luiz, who succeeded him. The 10 reis value of the first issue of Dom Luiz (profile to left) is also shown on Plate 6.

In 1866 a new issue appeared, still with embossed profile of Dom Luiz, but engraved by a Belgian artist, C. Wiener, whose work is also initialled (Plate 6). In 1870 a new die was engraved by Senhor Campos, of Lisbon, "the design being little better than a servile imitation of that engraved by Wiener, but brought more up to date, as the king was furnished with a small moustache" (see last illustration but one on Plate 6).

In 1880 appeared the first typographed stamps, with profile of Dom Luiz, and from then to 1887 various other stamps were issued bearing his portrait. Typical examples of these are shown on Plate 7. Although Dom Carlos succeeded his father in 1889, it was not until 1892 that stamps with his effigy were put into circulation (see last illustration on Plate 6).

In 1894-8 three pictorial issues appeared, not to fulfil any legitimate postal requirements, but with the avowed object of raising money. The first commemorated the 500th anniversary of Prince Henry the Navigator ("célèbre navigateur en chambre"); the second was in honour of the 700th anniversary of the birth of St. Anthony of Padua, at Lisbon; the third commemorated the 400th anniversary of Vasco da Gama's arrival at Calcutta, after his discovery of the road to India.

## VI

POSTAGE STAMPS OF BELGIUM, HOLLAND,  
AND LUXEMBURG

THE early issues of *Belgium*, beginning with that of 1849, bore the portrait of Leopold I, either with epaulettes, as shown in the illustration on Plate 7, or with the shoulders cut off by an oval frame. The issues were line-engraved, and the stamps are generally found with a watermark of the royal cypher—two LLs interlaced. The engraver was M. Jacques Wiener, of Brussels, brother of the Charles Wiener already mentioned as the author of the Portuguese issue of 1866.

In 1864 the government opened a competition for a postage stamp design, with a prize of £200, but the subjects submitted were described by the Minister of Public Works as “perfectly ridiculous,” and recourse was had to Messrs. De La Rue and Co., of London. This firm supplied plates for a series, the designs of which resembled the “POSTES 10 CENT. 10” illustrated on Plate 7. They actually printed a supply of the 1 franc, lilac, but as regards the rest of the values, they sent out only the plates and printing material, together with some English workmen to instruct the Belgian printers. The supplies printed in Belgium were far from satisfactorily done, and when the Minister was interpellated by M. Hymans, who declared that the stamps recently put in circulation were “as ugly as they possibly could be,” he frankly answered, “How is it that with a perfect die the administration has not been able to print irreproachable stamps? It is because the administration does not know how to print.

This is the whole affair; we must learn to print, and then we shall have perfect stamps."

Leopold I died in 1865, but his stamps remained in use until 1869, when they were replaced by others with the present king's profile (see the 40 c. stamp illustrated on Plate 8). In 1866-7, however, three stamps of low values appeared, bearing the Belgian arms. These stamps were of Belgian design and manufacture, but the paper and ink came from De La Rue, and of one of them, the 1 c. (see Plate 8), in its *imperfurate* variety, a curious story is told:

Just as Susse *frères* in Paris set an example to their government in perforating stamps, so did Gouweloos *frères* of Brussels in 1862, to the Belgian authorities. The government at first refused to buy Gouweloos' machine, but moved by public opinion, they made a contract with them for the supply of a certain number of sheets per day, and promised to buy the machine if it proved satisfactory. Perforation was, therefore, officially adopted, and put into use in 1863. Some years later the authorities bought a machine from De La Rue, and MM. Gouweloos, furious at being played with, notified that they would thenceforth perforate only the minimum number of sheets required by their contract. The administration had to decide on abandoning the perforation of one of their stamps, and their choice fell on the lowest value, the 1 centime. This accounts for the existence of imperfurate specimens of that stamp.

Later issues, with the exception of the 1883 issue, engraved by De La Rue (see the "10POSTES 10" stamp shown on Plate 8), have been the work of French or Belgian artists and engravers, and their initials frequently occur on the stamps. Since 1891 all Belgian stamps have been inscribed in Flemish as well as French, and since 1893 all have had the well-known "Sunday coupon" attached (see



PLATE 8. POSTAGE STAMPS OF BELGIUM, HOLLAND AND LUXEMBURG.



Plate 8). The bi-lingual inscription on this signifies "Not to be delivered on Sunday," and if the sender wishes his letter to be delivered on that day he has only to tear the coupon off. It was a fad of the Minister of Posts, M. Vandepeereboom, and met with a torrent of ridicule.

The first stamps of *Holland* appeared in 1858, and bore the portrait of William III, with profile to right (see Plate 8). They were engraved, like the first Belgian stamps, by J. Wiener of Brussels, but were manufactured at the Utrecht mint. They were imperforate and watermarked with a horn—not probably a "post-horn" as it is generally described, but rather, perhaps, the emblem borne by the House of Orange, and found also on the stamps of the Orange Free State. There is a *light* blue shade of the 5 c. stamp of this issue which deserves a passing mention, for it was not an accidental variety, but a second printing specially ordered by the authorities, who found that the earlier dark blue impression failed to show up the post-mark.

In 1864-5 a perforated issue appeared, also with profile to right, as illustrated on Plate 7 ("10 C. POSTZEGEL") of the type illustrated. The engraver was J. W. Kaiser, of Amsterdam, and the printing was at first done at Utrecht, but in 1866 a contract was entered into with the historic firm of Enschedé of Haarlem, who printed a supply from the Utrecht plates. The Enschedé impressions can be distinguished only by slight differences in the colours.

Messrs. Enschedé, who have manufactured all the Dutch stamps since that day, made first of all the issue of 1867, which shows the King's head in a circle, with Greek pattern at the sides (see Plate 8). The design was by Vürtheim of Rotterdam, and the engraving by Nusser of Düsseldorf. This, like the preceding issues, was line-engraved, but in

1869 a typographed design, showing the arms of Holland (Plate 8), was introduced, and all subsequent issues (except the "gulden" values of 1898) have been produced by the same process. The design itself was submitted by Nusser, but he had engraved it in line, and this process being deemed inadmissible, his essay was handed over to a French firm, Virey frères, of Paris, who engraved it on wood.

The 1872-88 series, with profile of King in pearled circle (Plate 8), was designed by F. C. ten Kate, but recourse to a foreign engraver was again necessary—this time to the Imperial Printing-Office at Berlin. In 1876 some low values were issued, showing a numeral in circle (Plate 8), which were entirely the work of the Enschedé firm, as also was the first series of Queen Wilhelmina which appeared in 1891-96 and depicted her as a child (see Plate 8). In her coronation year, 1898, the current series, with crowned profile was issued (Plate 8). The lower values (except the "numeral" type), had the portrait engraved by Mouchon, of Paris, from a photograph taken by Professor R. Stang; the "gulden" values were engraved in line by two artists, Vürtheim doing the profile, and W. Steelink, of Amsterdam, the framework.

In the early days of philately the 1852 stamps of *Luxemburg* were a standing puzzle, for, as the illustration shows (see the last stamp but one on Plate 7), they bore no indication of the country of origin, and with the head of the Dutch sovereign was combined a value inscribed in "centimes" or in German "silbergroschen." The design was engraved on steel by M. Barth-Wahl, of Luxemburg, and the stamps were printed by him on paper watermarked with the Grand-Duke's initial "W" (Willem). The cost of printing the annual supply was

£24, a sum which was considered very extravagant, and the next issue (1859) was typographed, the dies and plates being manufactured by Dressler, a typefounder of Frankfort. An attempt was made by a Luxemburg firm to print from these plates, but the result was a failure through imperfect workmanship, and they were then handed over to a Frankfurt firm of printers, Naumann. These 1859 stamps showed the arms of Luxemburg (see the 4 c. and 12½ c., illustrated on Plate 8). In 1874 the printing was entrusted to M. Pierre Bruck, of Luxemburg, most of whose impressions are perforated (previous issues being either imperforate or rouletted). In 1879 the printing contract was given to Messrs. Enschedé, of Haarlem. The German, Luxemburg and Dutch printings can be easily distinguished, but for their differences the reader must be referred to the various stamp catalogues. The 1882 issue ("Agriculture and Commerce") was a rather servile imitation of the then-current French stamps. The designer was A. Marc (editor of the *Illustration Française*), and his initials, together with those of the engraver, Mouchon, will be found on the stamps (see the 5 c. stamp illustrated on Plate 8).

In 1890 the King of Holland died without male issue, and the succession passed to Duke Adolphus of Nassau, whose portrait or profile is shown on the 2 c. and 10 c. stamps illustrated on Plate 8. He was succeeded by the Grand Duke William, by whom a 10-centime stamp (Plate 8) was issued in 1906.

## VII

## POSTAGE STAMPS OF SWITZERLAND

(*For Illustrations see Plate 9*)

To the Canton of *Zurich* belongs, after Great Britain, the credit of adopting postage stamps. In 1843 the Council of State ordered the issue of stamps of 4 and 6 rappen, the former value for letters sent within the district of any one post-office, and the latter for letters sent from one part of the canton to another. The stamps were lithographed by Orell, Fussli and Co., of Zurich, and were overprinted with fine red lines.

At this time Switzerland consisted of a league of semi-independent states or cantons. In 1847, after political troubles had arisen, it was resolved to break up the league of the Catholic cantons by force of arms. After a campaign of twenty-eight days, the cantons capitulated, the struggle came to an end, and in the following year the republic of Switzerland became a federal state. The Federal Assembly decided that the Confederation "would not take charge of the postal services until January 1st, 1849," and, in the second place, that even after that date, no alteration would take place in the "institutions existing in the Cantons as far as the Post was concerned," until there had been time to reorganize that service. It was during this transition period that the VIIth Postal District (comprising the cantons of Zurich, Zug, Schaffhausen, and Thurgau) issued an oblong stamp of  $2\frac{1}{2}$  rappen, known to collectors by the traditional but incorrect name of the "Winterthur" stamp.

The first issue of the Canton *Geneva* was made in



Double Geneva



Basle Dove



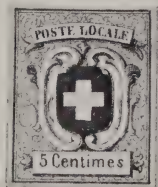
Small Eagle



Large Eagle



Neuchatel



Large Eagle  
(blue green)



Envelope Stamp



Vaud 4 c.



Winterthur



Vaud 5 c.



PLATE 9. POSTAGE STAMPS OF THE SWISS CANTONS (1843-1850).

(FROM MR. MIRABAUD'S COLLECTION, BY SPECIAL PERMISSION.)





1843, in the shape of a curious label called by philatelists the "double Geneva." Two local stamps of 5 centimes forming a cantonal stamp of 10 centimes. In 1845 a uniform rate of 5 c. for all letters was established, and the "small eagle" 5 c. replaced it. This stamp (like the "double Geneva") was lithographed by Schmid of Geneva, and in the instructions printed at the top of each sheet the stamps were called "shields" (*les écussons doivent être coupés . . .*). In 1847 it was replaced by a "large eagle" stamp of similar design. In 1849, during the "transition period," Geneva issued an oblong stamp of 4 c. It is traditionally known as the "Vaud" stamp, the origin of this erroneous description being the fact that the Geneva postal district included the Vaudois district of Nyon. A few months later the rate was raised to 5 c., and the numeral of value on the stamps was altered accordingly. In 1850-1 a certain number of stamps of the type illustrated (5 c., green on white, crowned eagle), were in use, but most, if not all, of these were impressions cut from envelopes. In 1850 the so-called "Neuchâtel" stamp was issued by Geneva, this canton, apparently, preferring to use a stamp of its own instead of the 2½ rappen "Poste Locale" of similar type issued by the Federation.

A stamp for *Basle*, inscribed "Stadt-Post-Basel," was issued in 1845. A single label franked letters within the town delivery, and for general letters within the canton, two or more "frankozettelchen" (as the official notice called them) were used. The design shows a white dove, in embossed relief, and above is the crozier of the arms of Basle; it was engraved at Frankfort from a design by the architect Berry.

We now leave the cantonal issues and come to the

federal issue of 1850 which succeeded them. This consisted of the 2½ rappen "Poste Locale," the 2½ r. "Orts-Post," the 5 r. (black and red on blue), and the 10 r., all lithographed by Durheim, of Berne. The two varieties of the 2½ r. were originally meant to serve for French and German Switzerland respectively, but in reality the distinction was not observed. The words "Rayon I" inscribed on the 5 r., and "Rayon II" on the 10 r., indicate zones drawn round each office; in 1852 there were 0-2 leagues for the first "rayon," 2-10 leagues for the second, and so on. In 1851 the 5 r. was printed in blue and red on white paper for the sake of economy, and stamps were added for "Rayon III."

In 1854 appeared an issue with full-faced figure of Helvetia, and values inscribed in "centimes," "centesimi," and "rappen." The die was engraved by Voigt of Munich, and the first printings were done by Weiss, the University printer there, later impressions being made at the Berne Mint. The paper employed was the "silk thread" variety used for the Bavarian stamps: the 20 r. of this issue, normally printed in yellow, was found printed in brown (the colour of the 5 r.) by a Swiss collector in 1874. He discovered it on one of the sheets which the schoolboys used to make up from their duplicates, and put in tobacconists' and stationers' windows. He found out from whom the sheet came, and questioned the boy, whose name was given him. The lad had taken the stamp a few days before from off an old letter, which he showed the collector. It had been franked with a pair of the brown stamps. The letter was in good preservation, which made it hardly likely that it had been in contact with some substance capable of producing a change of colour. Besides, if the brown colour were due to a chemical change, it would probably mean that the letter

had been franked with two 20 rappen yellow stamps, or eight times the ordinary postage, for the letter (sent by the *Etat Civil*) contained only a birth certificate, which could not have necessitated more than double postage. It is most likely that this 20 r., brown, was really an error of printing, and if its authenticity is accepted, it ranks as a philatelic rarity.

Later issues include the 1862 type, which in after years was printed on what is called "granite paper," that is, paper into which minute threads of coloured silk are worked during the process of manufacture. The current type, with figure of *Helvetia* in oval, bears twenty-two stars, representing the nineteen entire and six half cantons in the Confederation.

In 1900 three stamps were issued to commemorate the Jubilee (1875-1900) of the Universal Postal Union. They were designed by Grasset, and are curious examples of the so-called "poster art" applied to stamps.

### VIII

#### POSTAGE STAMPS OF THE SCANDINAVIAN COUNTRIES

*DENMARK*, in 1851, issued two stamps, one of 2 rigsbankskilling for letters sent within Copenhagen, and the other of 4 r.b.s. for letters circulating within the interior. The design of the latter stamp is shown on Plate 7. Both were engraved by Martinius Ferslew, whose initial "F" is found in clearly printed specimens within the posthorn in the 2 r.b.s. and below the "M" of the 4 r.b.s.

Ferslew died in 1852, and was succeeded by Alfred Buntzen; his initial "B" occurs under the "M" in the 1853 stamps, which resembled the illustration on Plate 7, except that the inscription was simply in "s." instead of r.b.s. In 1858 the design was modified by changing the dotted ground of the spandrels to wavy lines. These stamps were at first printed on paper with a *burelage* or ground-work of yellow waved lines. In 1863 the type was changed to that of the first stamp illustrated on Plate 11. In 1875 stamps were issued denoting the change of currency from "skilling" and "dalers" to "öre" and "kronen," as recommended by the Scandinavian Monetary Convention; that and succeeding issues were of plain "numeral" or "arms" types (see Plate 10) until 1904, when the late King Christian's portrait was first introduced (Plate 10), together with another design of pseudo-archaic character (see the 1 öre illustrated on Plate 10). The King's portrait was engraved by Benjamin Damman of Paris, but the other design was a native production, the work of the architect Terchilsen. The wavy lines found in various ways in connection with the stamps of Denmark are a national symbol. In 1907 the portrait was changed to that of Frederick VIII (see Plate 10).

From 1873 to 1902 *Iceland* (see Plate 10) used stamps of similar design to those of Denmark, but inscribed "Island"; but in the latter year a profile of King Christian was introduced followed in 1907 by the profiles of Kings Christian and Frederick VIII together.

The first stamp issued by *Norway* (1851) was one of 4 skilling. The design (Plate 10) showed the arms in a circle; the stamps were lithographed in Christiana by Zarbell, and printed on paper watermarked with the



PLATE 10. POSTAGE STAMPS OF THE SCANDINAVIAN COUNTRIES.



"lion and axe." This issue was badly printed and gummed, besides being imperforate, and it was found necessary to have recourse to Sweden for the next issue of 1856, which was typographed by the Swedish government at Stockholm, and bore a profile in pearly circle of King Oscar I of Sweden and Norway (see Plate 10). Norwegian patriotic feelings, however, asserted themselves, and in 1863 a series with the Norwegian arms (see illustration of the 24 skilling stamp on Plate 10), lithographed by Schwenzen of Christiania, took its place, giving way in 1867 to a similar issue (see 8 skill. stamp, Plate 10), typographed by the rival firm of Petersen, who also manufactured the 1872 and 1877 series. The latter issue (see the 1 öre illustrated on Plate 10), indicates a similar currency-change to that made by Denmark. Photographer Petersen's price was deemed too high, although he had reduced it, and tenders were invited from the public. The contract was awarded to Chr. Johnsen, and his stamps are distinguished from Petersen's by the removal of part of the shading from the post-horn. Later contracts have also been given to private firms. In 1878 some high-value stamps with portrait of Oscar II were issued (see Plate 10). In 1905 these were suppressed and replaced by surcharged provisionals (Plate 10).

It was not until 1855 that *Sweden* issued postage stamps; the design of these is shown in the third illustration on Plate 11. The stamps were manufactured by Count Sparre under contract with the government. In 1858 a series of the same type, but with values in decimal currency—"öre" instead of the old "skilling banco"—appeared.

A small black oblong stamp inscribed "Lokalbref"

(Plate 10) was issued in 1858 for local Stockholm letters only.

At the beginning of 1862 the revenue from these local letters was transferred to the postal administration, who thereupon issued for general use the 3 öre stamp shown on Plate 11. As this stamp, however, could not be got ready in time, a provisional issue of the local stamp, printed in *brown*, was made and allowed to be used on letters to all parts.

Having already a decimal currency, the only change made after the adhesion of Sweden to the Monetary Convention, was the nominal one of calling its unit a "krone" instead of a "riksdaler," a corresponding alteration being made in the stamp of that value (Plate 10) in 1878.

A rare and curious error of the plainly designed 1872 issue (see the last stamp but two on Plate 10) was put into circulation in 1879. It appears that one of the electrotypes in the plate of the 20 ("tjugo") öre was damaged, and replaced by one of 30 ("tretio") öre. The numerals "30" were corrected to "20," but by an oversight the word "tretio" remained uncorrected. The error was not discovered until after the printing was made and a number (970 it is said) of the sheets sold.

Later issues (which since 1885 have included values with the profile of King Oscar II, as shown in the illustrations on Plate 10), do not call for detailed description here, but I may notice, in passing, a large stamp of 5 kroner, issued in 1903, showing a view of the post-office buildings at Stockholm. The Service stamps ("tjenstefrimärke") illustrated on Plate 11, may also be mentioned as the only stamps showing the Swedish arms in full; these, as represented on the stamps, show crowns (for Sweden) and a lion (for Gothland).



PLATE II.

LIBRARY



## IX

## POSTAGE STAMPS OF GERMANY

IN 1851 *Baden* entered into the Postal Union established in the preceding year between Austria and Prussia, and the first Baden stamps, issued in 1851, are inscribed, "Deutsch-Oestr. Postverein. Vertrag v. 6. April 1850" (see Plate 12). They showed a numeral of value in a circle, "and with their German-text inscriptions, and their prim ornamentation, form a quaint but pleasing assemblage." The later issues bore the arms of the Grand Duchy (Plate 12). All the Baden stamps were printed by the Court-printer in Carlsruhe. In 1859 the government bought a perforating machine which it operated in partnership with Wurtemberg. In the conflict between Austria and Prussia in 1866, Baden took sides with Austria, and at the peace was forced to enter the North German Confederation, but continued to issue its own stamps until 1871, when it was incorporated with the German Empire.

In 1862 "Land-Post" stamps of the type illustrated on Plate 11 were issued by the Rural Post, which was an adjunct to the State Post. These stamps denoted "postage-due," and were affixed to unpaid postal matter conveyed exclusively by the Rural Post. They were also used to denote the commission charged by the Rural Post to the addressee for collecting sums due from him (*Nachname-Sendungen.*)

*Bavaria*, in 1849, was the first German state to employ postage stamps, and it still has its own separate issues. From 1849 to 1867 the types employed showed simply

the numeral of value in the centre, though the angles had the chequered pattern found on the Bavarian arms (see the third illustration on Plate 12). From 1867 to the present day the arms themselves, embossed, have formed the design (Plate 12). In 1876 the old South German coinage (kreuzer) was superseded by the Imperial currency (pfennig). Nearly all the Bavarian stamps up to 1870 were printed on paper with red silk threads woven into it as a precaution against forgery. The use of this thread was not compatible with perforation, and this explains the late introduction (1870) of a perforated issue on ordinary paper, with a watermark of crossed lines. All Bavarian issues (except early impressions from type-metal, of the 1 kreuzer, black, 1849) have been printed at the Royal Mint.

*Bergedorf* from 1420 to 1867 belonged jointly to Lübeck and Hamburg, and the arms of the two cities will be found on its postage stamps, issued in 1861, which bear the letters L. H. P. A. (Lübeck-Hamburger-Post-Amt). The set comprised five values, increasing in size according to the value, from the diminutive  $\frac{1}{2}$  schilling to the large 4 schilling (see Plate 11). Two rare varieties are the  $\frac{1}{2}$  sch., printed in black on *pale lilac* (normally on blue), and the 3 sch. in *black* on rose (normally in blue on rose). The question of their status has never been quite satisfactorily settled, and German authorities incline to consider them merely essays. It is probable that a few of them were put into circulation experimentally before the regular issue, but no used specimens are known. In 1867 the Bergedorf post-office was taken over by Hamburg.

*Bremen* was the first of the three Free Cities (Bremen,



*Error. "ZWEI EIN HALB" on 2 sch.*





Hamburg, and Lubeck) to issue stamps, the first emission dating from 1855. There are various types, those shown on Plate 11 being representative examples, but all bear the same heraldic symbol—a key.

*Brunswick* issued stamps in 1855, and all (with the exception of a compound  $\frac{4}{1}$  gutegroschen of 1857 illustrated on Plate 12) bore the “white horse,” the ancient emblem of the Ducal house, as shown in the “ $\frac{1}{2}$  gr.—Fünf Pfennig” and “ $\frac{1}{3}$  groschen” on Plate 12.

Typical examples of *Hamburg* stamps are shown on Plate 11, the first issue (1859) being represented by the 3 schilling. All the stamps of this first type, in addition to being printed on paper watermarked with wavy lines, seem to have been provided with a secret mark consisting of a dot. In the  $\frac{1}{2}$  sch. it occurs below the G of HAMBURG; in the 1 sch. within the A of the same word, and so on, in a different place in each value. All Hamburg stamps had the “castle” for their design. As in the case of the two other Free Cities, the Hamburg postal issues were superseded in 1868 by those of the North German Confederation, but in that year a special stamp of  $\frac{1}{2}$  sch. was issued for use in Hamburg for local postage, inscribed “Norddeutscher Postbezirk. Stadtpostbrief Hamburg.”

*Hanover* issued stamps in 1850-1, and the design of the first type is shown on Plate 11. It will be noticed that the arms are formed partly by those of Great Britain, with the arms of Hanover on an escutcheon of pretence, and the motto “Suscipere et Finire.” The Hanoverian arms are here so small as to be not easily decipherable, but they show two lions passant (Brunswick), a lion

rampant (Luneburg), a horse (Lower Saxony), and in the centre the crown of Charlemagne. The issue of 1859 bears a profile of the blind King George V (see Plate 12) and the  $\frac{1}{2}$  groschen (1860) a post-horn and crown (Plate 12). Two peculiarities of Hanover stamps are the rose-coloured gum used for the first issues, and the coloured network covering the stamps, introduced in 1856 as a precaution against forgery. In 1866 Hanover took part with Austria; it was occupied by Prussia, and then annexed, when its stamps were suppressed.

The Free City of *Lubeck* began to issue stamps on the same day as Hamburg (1859). The design showed the Lubeck arms within a rectangle (see Plate 12), and each value had a secret mark, consisting of one or more dots by the bottom ornament. They were lithographed at Lubeck, the paper used at first being a thin fancy variety obtained from the stock of a local stationer, and water-marked with flowers of myosotis. This issue was succeeded in 1863 by stamps with embossed arms on a solid ground (see Plate 11), manufactured at the government printing works, Berlin. In 1864 a locally-lithographed  $1\frac{1}{4}$  sch. (Plate 11) stamp appeared. Reprints of all the Lubeck stamps were made in 1872 for the benefit of Paul Kirchner, a wounded Saxon soldier in Lubeck.

A curious error is found in the sheets of 2 sch. stamps of 1859, two of the stamps being inscribed ZWEI UND HALB. This was due to the use, by an oversight, of two transfers of the  $2\frac{1}{2}$  sch. The lithographer noticed the mistake, and corrected the numerals " $2\frac{1}{2}$ " in the angles to "2," but omitted to correct the corresponding words.

*Mecklenburg-Schwerin* issued stamps in 1856. All were

manufactured at Berlin, and all bore the buffalo's head of the arms of Mecklenburg (see Plate 11). *Mecklenburg-Strelitz* did not issue stamps until 1864; these were also manufactured at Berlin, and bore the buffalo's head and crown, but in embossed relief (Plate 12). Although the use of the stamps of the two Grand Duchies was distinct as regards the "principal territories" of each, various "secondary territories" of Schwerin used Strelitz stamps, and *vice versa*.

The first issue of *Oldenburg* stamps was made in 1852 (see Plate 12), and other issues followed in 1859 and 1861, all of which were lithographed by Gerhard Stalling, a printer in the town of Oldenburg. In 1862, however, the postal issues "donned the Prussian uniform" (to use Mr. Overy Taylor's words), and the embossed stamps illustrated on Plate 11 were manufactured at the Berlin works. The confusion of coinages in Germany in those days is well shown in the first issue, where the value of each stamp is given in groschen, silbergroschen, and thaler, or silbergroschen and schwaren, while the issue of the second series was due to a currency change.

*Prussia* issued stamps in 1850, beginning with a line-engraved design (Plate 12) with profile of King Frederic William IV to right, printed at Berlin, but not at the State printing works, which had not then been founded. The paper was watermarked with laurel branches. In 1857-8 appeared a typographed issue of similar design, manufactured, like its successors, by the government. In 1861 an embossed series was issued showing the Prussian eagle, with the monogram "F. R." on the shield. The values were in pfennig and groschen, but in 1867 a secondary series with value in kreuzer (see the 3 kr.

illustrated on Plate 12) was issued for use in the provinces that previously used the "kreuzer" stamps of Thurn and Taxis.

Two stamps, of similar design to the "10 silb.gr." illustrated on Plate 11, were issued in 1866, and are curiosities from the fact that they were printed on what was formerly known to philatelists as "goldbeater's skin," but was in reality a patent paper invented by a German-American, Henry Löwenberg. The design, reversed, was printed on the back of the stamp before gumming, so that when affixed it presented a normal or positive appearance; the object of this method was to prevent stamps from being detached without leaving their colour behind.

The first issue of *Saxony* (1851) was a provisional one, consisting of a single 3 pfennig stamp (see Plate 12), resembling in type the first 1 kr. stamp of Bavaria, on which it was modelled. It was used for franking printed matter and was in circulation for one month only, being superseded by a stamp with the arms of Saxony in an oval (Plate 12). Both these stamps were typographed by a Leipsic printer, but the other stamps of 1851 were printed by a Dresden firm from copper-plates. These bore a profile, to right, of Frederick Augustus II (Plate 12), and were superseded in 1855 by a similar set with profile, to left, of King John, his brother, who succeeded him (Plate 12). In 1863 a set of embossed stamps, of the designs shown on Plate 11 appeared. Although of "Prussianised" type, this series was not made in Berlin, but at Leipsic. With Baden, Bavaria, and Wurtemberg, Saxony joined Austria in the war; it was forced to pay an indemnity at the end, and to join the North German Confederation.

In 1848 the Duchies of *Schleswig* and *Holstein* belonged to Denmark, but after a successful insurrection in that year a provisional government held power, and in 1850 issued two stamps of the first type shown on Plate 13. These remained in use for six months only, when the Danish authority was restored. The stamps were manufactured by an Altona firm, and, like the early Bavarian, were printed on silk-thread paper.

In 1863 Austria and Prussia took up arms against Denmark, and wrested both Schleswig and Holstein from the Danes. They divided their spoil, Prussia taking Schleswig and Austria Holstein. Their quarrels over the division led to the war of 1866, resulting in the cession of the Duchies to Prussia in 1866.

Separate issues were made in 1864 for Schleswig and Holstein. As the illustrations of the 1¼ sch. stamps (Plate 13) show, the first Holstein issue had the value at the foot, indicated in "R. M." (Reichs Münze), the second being not in national currency but in the local "L. M.," or Lauenburg money. Other issues were all of the embossed oval type (Plate 13), and comprise Schleswig (1864), followed by a joint issue for Schleswig-Holstein (1865), and then separate issues again (1865). The stamps of the Duchies were in use indiscriminately with those of Prussia until the end of 1867.

The princely house of *Thurn and Taxis* was connected with posts as early as the fifteenth century, when the Emperor Frederick III granted to the Taxis family the working of the posts in his dominions. In 1520 the Emperor Charles made Baptiste de Taxis grand master of the posts of the Holy Roman Empire, and his descendants succeeded to the right. Various States at times shook off or bought up the monopoly, but it was

not until 1867 that Prussia secured its abolition by treaty with the family. Thurn and Taxis stamps were first issued in 1852, and there were two series, one with values in North German currency and the other in South German currency (see the 30 kreuzer stamp, Plate 13). The chief seat of the Thurn and Taxis postal direction was at Frankfurt; the list of the districts under its control is too lengthy to give here, but it included the Electorate of Hesse, and many duchies and principalities, together with sub-offices in the Free Cities.

The Kingdom of *Wurtemberg* having purchased its freedom from the Thurn and Taxis administration, for something more than £100,000, made its first postal issue in 1851. The design (see Plate 12) being a rough imitation of the earliest Baden stamps. Then followed (1857) an issue with the royal arms (Plate 12) which bear on the shield three stags' horns (*Wurtemberg*) and three lions (*Hohenstaufen*), with the motto "Furchtlos und treuw." These at first appeared on silk-thread paper, and they were not issued perforated until 1860 (see above under "Baden"). Later issues have been of plain, uninteresting design. The general postal stamps of *Wurtemberg* were replaced by the Imperial stamps in 1902.

In 1868 all the remaining issues of separate States (except Baden, Bavaria, and *Wurtemberg*) were superseded by two general sets of the *North German Confederation*, one for the northern ("groschen") districts and the other for the southern ("kreuzer") districts, both series inscribed "Norddeutscher Postbezirke." These in their turn were replaced by corresponding issues in 1872 for the newly formed *German Empire*. The design is shown in the engraving of the  $\frac{1}{3}$  groschen value (see



PLATE 13.



Plate 13), but, as at first issued, the embossed arms were incorrectly drawn and showed a disproportionately small shield while the banderols of the crown were wanting; defects which, coming to the notice of the authorities were soon remedied. In 1875 "groschen" and "kreuzer" gave place to unified "pfennige" stamps, an orthography changed a few years later to "pfennig." Recent high values have had pictorial or allegorical designs, as, for example, Von Werner's picture of Victory, with the Emperor's words, "Seid einig, einig, einig"; the Emperor unveiling his grandfather's memorial, and the Emperor delivering a speech: "Ein Reich, ein Volk, ein Gott."

## X

## POSTAGE STAMPS OF ITALY

THE stamps of *Austrian Italy* (Lombardo-Venetia) appeared first in 1850. The series differed from the Austrian stamps only in the values, which were expressed in "centesimi" instead of "kreuzer" (see the first illustration on Plate 14). The succeeding issues of 1858-64 were also of the corresponding Austrian types, but with values in "soldi" (see Plate 14). The victories of the allied French and Italians at Magenta and Solferino in 1859 deprived the Austrians of Lombardy, but no trace of this change is recorded in the postage stamps, for Venetia still remained. In 1866, however, after the Austro-Prussian War and the victory of Königgratz, the territory of Venice (at first ceded by the Emperor to Napoleon III) was added to the Italian kingdom, and the stamps of

Austrian Italy were used only in those imperial post-offices where the accounts were kept in "soldi." These offices included agencies in Turkey, Roumania, and Palestine.

Before the days of Italian unity, when the Austrian rule overshadowed *Modena*, that duchy, together with Parma, had agreed to adopt the regulations of the Austrian postal system then in use in Lombardo-Venetia, and the Austrian government, on its side, agreed to provide Modena with special postage stamps at the actual cost of manufacture. But this project got no further than the making of a specimen die, and tired of the endless delay of the Vienna postal officials, the Modenese authorities, after consulting with the Tuscan Post-Office, called in the engraver Rinaldi, a partner in the firm of Rocca, Rinaldi, and Algeri, of Modena, and made an issue of their own in 1852. The design showed the Estense Eagle surrounded with laurel branches (see Plate 14).

In 1853 the ducal government issued another stamp of the then current type, but bearing the letters "B. G." (*Bollo Gazzette*) before the value. This journal stamp represented a tax levied on political journals coming from abroad, "a means of the government to render less frequent the reading of liberal papers from abroad which defended and diffused more or less openly the idea of unity;" and indeed some of the journals favoured by the Estense Court were freed from it during certain periods. In 1857 the letters "B. G." were left out and the Sardinian Post-Office, misled by their omission, complained that the papers introduced into the Estense States were being subjected to a postal tax contrary to the convention, and although the Modena government replied that the tax was fiscal and not postal, "as you ought to know quite



PLATE 14. POSTAGE STAMPS OF ITALY.

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LIBRERIA



well," they thought it better to change the type of stamp to one inscribed "Tassa Gazzette," engraved by Felice Riccò, a goldsmith—"patient, laborious, and of versatile ingenuity."

In 1859, after the French and Italians had won Magenta and Solferino, the breaking up came, and, like the rulers of Tuscany, Naples, and Parma, Duke Francesco V of Modena fled. On the morning of 11th June, 1859 he left Modena to take refuge under the protecting wings of Austria, and in August the annexation of Modena to Sardinia was voted with enthusiasm. A new series of Modenese stamps was issued, inscribed "Provincie Modonesi", and bearing the arms of Savoy and the collar of the Annunziata (Plate 14). The engraver was Carlo Setti—"merchant jeweller and engraver, under the Portico del Collegio, Modena," renowned for his skill in engraving, chasing, and stone-setting. The life of this issue was not a long one, for in February, 1860, it was replaced by Sardinian stamps.

*Naples* and Sicily formed the kingdom of the Two Sicilies under Ferdinand II (commonly known as King Bomba), but the financial arrangements of the two countries were distinct, and they had separate postage stamp issues, that of Naples being made in 1858. The design (see illustrations on Plate 13) showed the horse (for Naples), the symbol of the "Trinacria"—three legs with the head of Medusa in the centre (for Sicily), and the Bourbon fleur-de-lis. The dies were engraved by G. Masini of Naples, and on each stamp he put a microscopic letter, "G" on the  $\frac{1}{2}$  grano, "M" on the 1 gr., and so on, the series forming his name. The stamps were all printed in one colour, lake, for a reason which will be referred to under "Sicily."

In 1859 Ferdinand II died after fearful sufferings, and was succeeded by his son Francis II, the weak and cowardly "Bombino," who in the following year, in spite of his proclaiming an amnesty and adopting the tri-colour flag, was obliged to flee to Gaeta. In October Victor Emmanuel entered the kingdom of Naples, and in the following month the  $\frac{1}{2}$  grano stamp was printed in blue, and with the "G  $\frac{1}{2}$ " altered to "T  $\frac{1}{2}$ " (half tornese), that is to say it was reduced to half its former value, a "tornese" being the name of the half-grano piece. The Bourbon arms still remained, but in a month's time another printing was made with the arms erased, and the Cross of Savoy engraved over their place, as shown in the engraving on Plate 13. In 1861 a set of stamps was issued for the *Neapolitan Provinces* (Naples and Sicily); it bore an embossed profile of Victor Emmanuel (see the sixth illustration on Plate 14) and was a close imitation of the Sardinian stamps, but the values were expressed in "grana" instead of "centesimi." Like the Sardinian stamps, they were manufactured at Turin by Matraire "in his homely little *atelier*" in the Palazzo dei Santi Martiri.

*Parma* issued its first series of stamps in 1852, in accordance with a Postal Convention made between the Emperor of Austria and the Infanta of Spain (Duchess of Parma), on the lines of the Convention already existing between Austria and Tuscany. The stamps franked letters within Parma (including Piacenza and the annexed States), and letters addressed to Austria or to the dominions of the Grand Duke of Tuscany, and as the use of stamps was a new thing for the inhabitants, it was officially stated that "the application of the stamps is effected by wetting the glutinous matter on the back of

the labels." The design (engraved by Pintelli) represented a fleur-de-lis on an azure field within a circle surmounted by the ducal crown, with the inscription "STATI PARM." abbreviated above (Plate 14). The Parmesan fleur-de-lis is not, as is sometimes stated, that of the Bourbons, for it appeared in the arms of Parma as early as the sixteenth century.

In 1857 a new design was introduced, showing the fleur-de-lis on a shield, enclosed between branches of oak and laurel (Plate 14). It was the work of Paolo Formenti, and is said to have been submitted before the 1852 design. The oak and laurel branches were not approved of by Duke Charles III, and it was only after his assassination in 1854, that Formenti's type was definitely adopted by the Duchess. The inscription reads "Duc[ati] di Parma, Piac[enza], ecc[etera]." In April, 1859, the Duchess fled to Switzerland, and for a short time the Provisional Government made use of stamps of Victor Emmanuel's current issue, supplied from the Sardinian headquarters at Turin. The supply was soon exhausted, and the Turin authorities refused to furnish any more, probably for political reasons. The government, therefore, made an issue of its own, of a plain type-set design (formerly in use for Journal stamps), inscribed "Stati Parmensi" (Plate 14). In 1860 these were withdrawn by order of the "Government of the Kingdom of Emilia" (Parma, Modena, and the Romagna having been united into one province), and replaced by Sardinian stamps.

The *Romagna* formed the northern province of the Papal States, and in 1859 threw off the temporal authority of the Pope, the Austrian troops quitting Bologna on 12th June of that year. In September the Papal stamps were abolished, and a special issue of the type illustrated

on Plate 13 was made. Although it was decided to admit the decimal Italian currency "on the occasion of the expected happy arrival and stay of the Piedmontese troops," the old pontifical money of scudi and bajocchi remained in circulation at officially-fixed rates of exchange, and its legal circulation thus continuing, the use of stamps with value in bajocchi was rendered necessary. The issue was printed at Bologna by the government printing works "della Volpe e del Sassi." Had the stamps been issued a month later they would no doubt have borne the arms of Savoy, the decree ordering the introduction of these arms being promulgated on 1st October. Early in the following year the Romagna stamps were superseded by the Sardinian issue, after having had a life of less than six months.

The *Roman States*, or States of the Church, first issued stamps in 1852, in accordance with an edict of the previous year, published by "the most Eminent Cardinal Antonelli, Pro-Secretary of State," by the authority of "the Holiness of our lord" Pope Pius IX. These stamps, called "bollini," were supplied by a type-founder, Giovanni Valagna, to Signor Salviucci, director of the printing works of the Reverend Apostolic Chamber. As the illustrations on Plate 13 show, the designs bore the Papal arms, which are formed of two keys, one of gold (signifying power), the other of silver (knowledge), placed saltire-wise, and a tiara with folded bands. The three crowns of the tiara are said to represent the triple dominion of the Pope over the Church militant, purifying and triumphant. The two bands typify, according to Innocent III, the literal and the mystical sense; and the golden key, power, and the silver, knowledge.

After the war of Italian independence in 1859, and the

succeeding revolutions, the Papal States were reduced to one-fourth their size, but still, like Venice, were not yet free. In 1867 the values inscribed on the stamps were changed to "centesimi" owing to the introduction of decimal currency in the preceding year. The new plates were supplied by the type-founder Montarsolo, and the impression was on glazed colour-surfaced paper. According to Fabri this innovation was due to Prince Massimo, who, when the use of white paper was recommended, answered "that such was his decision; that he did not permit observations of the kind, and that the stamps would be very fine!" They are, however, in truth, wretched productions. On 20th September, 1870, the Italian army entered Rome, after a merely formal defence. The emancipation of Italy was completed, and the Pope's stamps ceased to exist.

For at least a thousand years the little republic of *San Marino* has preserved its independence, though it receives a subvention from Italy, and claims the special protection of the Italian king. Before 1877 it used Italian postage stamps, but in that year it introduced a series of its own (see Plate 14), printed by the Italian government and bearing a watermark of the royal crown. All the stamps bear the word "LIBERTAS," and, with one exception, show the San Marino arms, which bear three towers each on a hillock and surmounted with a plume. These towers are seen again in their natural state on the issue of 1903 (Plate 14), which shows the volcanic rock of Monte Titano, with its three peaks, each with a tower on which is a weathercock in the shape of a long plume. The type of 1899 represents the statue of Liberty which stands before the Government Palace (Plate 14).

There is little doubt that the provisional and commemorative issues of the 1892-94 period were made

simply to extort money from stamp collectors. In the words of an Italian rhymer:

Mi fu detto che pure a San Marino  
Tale speculazione abbiano fatta,  
E pare che fruttato abbia benino,  
Almen se la notizia è proprio esatta :  
Colle nuove emissioni da strapazzo  
Si dice fabbricato hanno il palazzo !

A series of stamps for *Sicily* was issued in 1858 (see the first illustration on Plate 15) and bore a profile of "Ferdinand, by the Grace of God, King of the Two Sicilies, Jerusalem, etc.," engraved by Cavaliere Tommaso Aloysio Juvara, professor at the Royal Institute of Fine Arts, Naples. When the first specimens were prepared, Prince Castelvicala, the King's viceroy in Sicily, writing to Signor Cassisi, said, "Among the different colours of the impressions of these stamps there are *red*, *blue*, and *green*. I would beg of Your Excellency to consider whether there will be any possibility of preventing the combining of these colours together, with the *white* ground of the paper to which they will have to be affixed. Moreover, a more serious matter still, I would remind Your Excellency that the postal officials must strike upon these stamps the mark that cancels them; but this cancellation may sometimes, either through simple carelessness, or in the hurry of completing the work of the post office . . . chance to be struck upon the sacred effigy of the King, and I do not see how it will be possible absolutely to prevent such irreverence taking place." Accordingly an ornamental cancelling stamp was designed by the painter Carlo La Barbera, who had received "special instructions to find a means of not touching the sacred effigy." In May, 1860, Garibaldi assumed the dictatorship

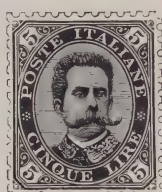
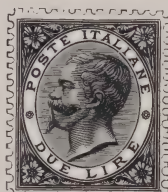
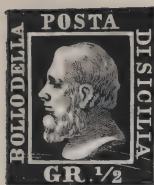
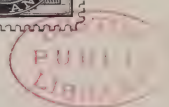


PLATE 15.





in the name of the King of Sardinia, and the stamps of Ferdinand were withdrawn shortly after.

Stamps were first issued in *Tuscany* in 1851 in pursuance of a Postal Convention with Austria. The design (see Plate 14) shows the "Marzocco" of the Florentines—the lion whose origin is lost in the mists of time. It is even said to have been the national emblem of the Etruscans, but certainly it became a kind of palladium for Florence, where Donatello's "Marzocco" may be seen to this day in the Bargello. It was only on great festivals that the lion was crowned, as shown on the stamps, and this crown of gold and enamel bore the words:

Corona porto per la patria degna  
Acciocchè liberta ciascun mantenga.

The Tuscan stamps were at first printed on paper watermarked with crowns, but afterwards a watermark of intersecting lines and the words II<sup>E</sup> RR POSTE TOSCANE was used.

In July, 1859, Ferdinand II, "Prince Imperial of Austria, Prince Royal of Hungary and Bohemia, Archduke of Austria, Grand Duke of Tuscany, etc., etc.," was forced to abdicate, and in August the Assembly denounced the dynasty of Lorraine, and voted for union with "a strong Italian kingdom under the constitutional sceptre of Victor Emmanuel II." At the New Year following, the Provisional Government issued a series bearing the Cross of Savoy (see the "3 LIRE IT." stamp illustrated on Plate 14). It remained in use till the end of 1861, when it was replaced by Italian stamps.

By a law of 1826 the money of account was ordered to be in decimal currency (florins and cents), but owing to the apathy of the people and the government, the law

was never enforced, and the postage stamps had their value expressed in quattrini, soldi, and crazie. It was not until the 1860 issue that the value appeared in Italian lire and centesimi.

As it was only in 1861 that the Italian Parliament met at Turin, and Victor Emmanuel was proclaimed King of *Italy*, the early Italian issues of 1851-60 are sometimes catalogued under "Sardinia," but as the kingdom of Sardinia included also Piedmont and Savoy, it is more convenient to describe all the stamps of Victor Emmanuel as Italian. The type of the first issue is shown in the second illustration on Plate 15; the succeeding issues were of similar design, but with the head in relief. All these were manufactured at Turin by Matraire, and one of the stamps—the 3 lire of 1860—(see Plate 14) is noticeable as being printed in bronze, or "color d'oro con preparazione galvanoplastica," as the royal decree called it. Matraire's 15 c., blue, stamp of 1863 (the "C. QUINDICI" illustrated on Plate 14), was the first to bear the name of Italy; it had a life of a few months only, being superseded with the rest by a series, with profile of King to left (see Plate 15), engraved by De La Rue and Co., of London, who also printed the stamps until 1866, after which date the work of impression was done by the Italian Government at Turin, whose workmen had received instruction from the English firm.

From 1879 a full-faced portrait of King Humbert appeared on the stamps, of which the engravings on Plate 15 are representative specimens. Other designs, also, bore the Cross of Savoy, with the Collar of the Annunziata, showing the love-knots and the fifteen heraldic roses in honour of the fifteen beatitudes of the B. V. Mary (Plate 14). Stamps bearing the portrait of King

Victor Emmanuel III appeared in 1901 and 1906 (Plate 14).

Service stamps ("Francobolli di Stato") of the type illustrated on Plate 15, were issued in 1875, but abolished at the end of the following year, after a debate and an "orazione funebre" over them in the Chamber of Deputies.

## XI

### POSTAGE STAMPS OF AUSTRIA AND HUNGARY

IN 1850 the first issue of stamps for the *Austro-Hungarian* monarchy appeared. Like all its successors up to the present day it was manufactured at the State Printing-Office in Vienna. It bore the arms of Austria, on whose shield are seen the devices of Hapsburg, Austria, and Lorraine (see the first illustration on Plate 16). Although the Emperor Ferdinand abdicated in that year in favour of his nephew, Francis Joseph, the new ruler's effigy did not appear on the stamps until 1858, when an issue bearing his profile in relief was made. One value of the 1858 series—the 10 kr., brown (Plate 16)—shows the following shields arranged round the Emperor's head: Lombardo-Venetia, Hungary, Hapsburg-Lorraine, Austria, the Archduchy of Austria, Bohemia, and Galicia. These shields are again seen on the breast of the eagle in the 1863 issue illustrated on Plate 15, the Austrian arms being in the centre and the six remaining shields grouped round it. In the journal-tax ("Zeitung-Stämpel") stamps of 1853 the place of these shields is occupied by the chain of the Golden Fleece (Plate 16).

The 1867 stamps again showed the profile of the Emperor turned to the right (see Plate 16), and were issued on the 1st of June, when the Emperor was crowned King of Hungary at Pesth, with the old historic rites.

Later issues (see Plate 16) have shown either the Austrian arms (1883) or the Emperor's profile (1890, etc.), the issues of 1890 and later years being printed on "granite" paper. An additional precaution was introduced in 1902, consisting of diagonal bars of shiny varnish (called by the Germans "celluloidlackstreifen"); these were intended to prevent the cleaning off of the postmarks, but the experiment was abandoned in 1905. The change of currency in 1892 from "kreuzer" and "gulden" to "heller" and "kronen" was not seen on the stamps until 1899.

Journal stamps, with head of Mercury (see Plate 15), were issued in 1851 for use by publishers in Austria and Lombardo-Venetia. There was no inscription of value, but the stamps were printed in different colours—blue, yellow, and rose (or red). The blue stamps were used to frank single copies of journals, the yellow franked ten, and the rose fifty. The great rarity of the yellow, rose, and red stamps is due, not so much to the small number issued as to the way in which they were employed. They were attached to the bundles of ten or fifty newspapers, and when the wrapper was opened the stamps were nearly always destroyed with it. Had they been used on single papers, like the blue stamp, they would have been fairly common. The yellow is the commonest of the three, for not only were a number used, after its withdrawal, for single papers, but there was a "find" of that value about 1867, "when a large number," writes Berger-Levrault, "were discovered in the drawer of an Austrian lady." The later issues of journal



PLATE 16. POSTAGE STAMPS OF AUSTRIA, HUNGARY AND  
THE BALKAN PENINSULA.



and journal-tax stamps do not call for special notice here.

When the Emperor was crowned King of *Hungary*, the distinctive institutions of that country were revived, in accordance with the policy inaugurated under the guidance of Count Beust, and the financial affairs of Austria and Hungary were divided. It was not however until 1871 that a separate Hungarian series of postage stamps appeared, though as early as 1868 two journal-tax stamps were issued. The design of the 1871 set (Plate 16) showed a profile of the King, with the arms of Hungary beneath, surmounted by the crown of St. Stephen. This crown which appears on all the later issues and also forms part of the watermark introduced in 1898, was, according to the generally received legend, sent in 1001 to Duke Stephen of Hungary by Pope Sylvester II, who gave him the title of king. It is sometimes erroneously described as the "Iron Crown of Hungary" but the "Iron Crown" no longer exists, having disappeared, it is said, in Italy.) When Kossuth fled before the Imperial armies in 1849 he buried it with the coronation insignia on a hill near Orsova. It will be noticed that the cross which surmounts it slopes to the left, but this is simply because the bolt and nut that hold it in its place have worn away in the course of centuries. The Hungarians have the deepest respect for the crown, which has its own castle and guards, and is the object of imposing ceremonies on the occasions of its exhibition to the public gaze.

In 1900 a new issue appeared with values in "filler" and "korona," in accordance with the law of 1892 mentioned above. The background of the design for the "filler" values (Plate 16) represents the immense low-land plain of Hungary, and on it, to the left of the crown,

is one of the "crows' wells," as the wells are called which are scattered sparingly about the plain. On the right is the road by which the Magyars first entered Hungary. Above the crown is the "Turul," the mystical bird of the Magyars, which, according to the legend, served as a messenger between them and their god Isten and descended from heaven immediately on the proclamation of Arpad as the first king, and settled upon his forehead. The "korona" values (Plate 16) bear a portrait of the Emperor wearing the Hungarian crown.

## XII

### POSTAGE STAMPS OF THE BALKAN PENINSULA

By the Treaty of Berlin, in 1878, Austria was authorized to occupy and administer *Bosnia* and the Herzegovina. After the resistance and defeat of the Bosnians the country became settled, and in 1879 postage stamps with the Austrian arms were issued, the design, with slight modifications, remaining in use until 1906. In that year a pictorial set appeared, bearing views of Serajevo and other places, and also illustrating various methods of postal conveyance, while the highest value of the series shows a portrait of the aged Emperor.

*Bulgaria*, constituted an autonomous principality by the Treaty of Berlin, issued stamps in 1879, the design showing the crowned lion of Bulgaria in an oval (see Plate 16). The value was at first expressed in centimes and francs, but the equivalent native designations of "stotinki" and "leva" were afterwards employed. In 1886, owing

to the hostility of Russia, Prince Alexander of Hesse felt himself compelled to abdicate, and in the following year Prince Ferdinand of Saxe-Coburg accepted an invitation of the regency to fill the vacant throne, but his portrait did not appear on the stamps until the issue of 1902 (Plate 16). This, like the first emission, is of St. Petersburg manufacture, but the intermediate set of 1889 was engraved in Paris.

The Bulgarian arms are represented in full on the stamps issued in 1896 to commemorate the baptism of the infant Prince Boris (Plate 16). Another commemorative issue is that of 1901 (Plate 16), which shows the cherry-wood cannon preserved in the National Museum at Sofia, being one of several that were made and used by the Bulgarian insurgents of Panagyurishtë on the outbreak of the revolt against the Turks. The 1902 issue commemorates a scene in the battle of the Shipka Pass.

The first issues for *Crete* were made in 1898-9, during the period of joint administration by the European Powers. One group was in use in the province administered by the British Government, the capital town being Candia, or Heracleion, as it is termed in Greek. The first issue of this kind was a locally hand-stamped label shown in the illustration, with inscription in Greek characters (see Plate 15). The post served by these stamps was a thrice-a-week one between the town of Candia and six principal towns in the province. The other group belonged to the Russian sphere of administration, being issued for the post-office of Rethymnon by the Russian expeditionary force. They are, however, of doubtful character, and, though bolstered up with official decrees, were probably created for philatelists.

The issues of the permanent Cretan Government began

in 1900. They are all finely line-engraved by Bradbury, Wilkinson and Co., and are of various designs, mostly reproductions of old Cretan coins. Typical examples are shown in Plate 18, which represents the issue of 1905.

*Eastern Roumelia* was granted partial autonomy, with a Christian Governor, by the Treaty of Berlin, but it was not until 1880 that the Turkish stamps in use in that territory received a special overprint, consisting of the letters "R. O." or the words "ROUMELIE ORIENTALE." They were followed by a permanent issue of the design of the contemporary Turkish stamps, but inscribed with the name of Eastern Roumelia in French, Greek, and Bulgarian (see Plate 16). In 1885 there was a bloodless revolution at Philippopolis, reunion with Bulgaria was proclaimed on 18th September, and Bulgarian stamps surcharged with the crowned lion (with or without Russian characters signifying "Southern Bulgaria"), were put into circulation. These were withdrawn in twelve days' time, and ordinary Bulgarian stamps used.

The first stamps of *Greece* appeared in 1861. The design was simply that of the French stamps, with the head of Mercury substituted for the head of Ceres, and was engraved in Paris by Albert Barre. The earlier impressions were made in Paris, but when the plates were sent to Athens and printed from by Greek workmen the result was generally inferior and often execrable. Writing in the "Stamp Collector's Magazine" of 1870, Mr. Overy Taylor said, "When first the Greek stamps made their appearance, their classical elegance of type created quite a *furor* among the then numerous but unscientific crowd of stamp collectors." But he added, "the defective printing of the more recent edition has destroyed the

delicacy of outline which gave such a charm to the early specimens. The design is now—if the expression may be coined—in ruins, and its suppression at no distant date seems almost inevitable.” The “ruined” state is shown in the illustration on Plate 15, and may be compared with a Paris print shown on Plate 16.

Mr. Taylor's prophecy was not fulfilled, for this type remained in use for more than twelve years longer. It was succeeded in 1886 by a design of Belgian manufacture, but afterwards printed in Athens; the initials of Hendrickx and Doms, the designer and the engraver, will be found on the stamps (see Plate 16). A series of stamps was issued in 1896 to commemorate the Olympic Games; the designs were engraved by Mouchon and include views of the Stadium and the Parthenon. In 1901 a set, printed by Perkins, Bacon and Co., appeared, bearing a representation of the “Mercury” of Giovanni da Bologna, now in the Bargello at Florence (see Plate 16). In 1906 another series, to commemorate the Olympic Games appeared; this was the work of Bradbury, Wilkinson and Co., and bears a close family resemblance to the Cretan issue. The designs, drawn from ancient sources, include “Atlas offering the apples of the Hesperides to Hercules” and the “struggle between Hercules and Antaeus” (see illustrations on Plate 16).

Although *Montenegro* was not declared independent of Turkey until 1878, its real position was indicated by the fact that as early as 1874 it issued stamps of its own, bearing the portrait of Prince Nicolas (Nikita), as shown in the first illustration on Plate 17. They were manufactured by the Austrian government, and though the inscriptions were in Russian characters, the paper contained the Austrian watermark of “Zeitung's Marken”

in the sheet. In 1898 a series with a view of Cetinje was issued at the instigation of a stamp-dealer to commemorate the bi-centenary of the existing dynasty. In 1902 stamps with the Prince's portrait in an oval appeared, and the Austrian influence was again apparent in the change of currency from "novcics" and "florins" to "heller" and "crowns" (Plate 17).

*Roumania* was formerly known as the Danubian Principalities; that is to say, Wallachia and Moldavia. In 1858 the two countries were still divided, and at the Paris conference it was settled that each was to have a hospodar of its own. In that year Moldavia issued four stamps of 27, 54 (illustrated on Plate 15), 81, and 108 paras, all of great rarity. They were in use for less than four months, and specimens remained almost unknown to philatelists during the "sixties." It was not indeed until 1869 that the very existence of the 27 paras was known, and so rare was the set that collectors were advised to regard them hopelessly as "the extinct mammoths and dodos of philately." In later years a considerable number of specimens has come to light from different sources, and to-day the acquisition of a series is only a question of money.

The circular stamps were superseded by a rectangular set of similar design, inscribed "Gazetei" (journals) or "Scrisorei" (letters). In 1859, Alexander Couza was elected hospodar of both principalities, and in December, 1861, their definitive union, under the name of Roumania, was proclaimed and acknowledged by the Porte. This event was signalized in 1862, by the issue of a new series of stamps printed in the national colours of yellow, blue, and red, the design bearing the bull's head of Moldavia and the eagle of Wallachia (see Plate 17). In 1865 a set



PLATE 17. POSTAGE STAMPS OF THE BALKAN PENINSULA.



with the profile of Couza to left appeared (Plate 17), but in the following year, after a revolution in Bucharest, that ruler was forcibly deposed on account of his extortions and gross immoralities, and Prince Charles of Hohenzollern-Sigmaringen was elected in his place. Prince Charles's portrait is represented on the issues of 1866-71, at first with shaven lips, but afterwards with a full beard (see illustrations on Plate 17). The 50 banu value being scarcer with beard than without, some stamp-faker hit on the happy idea of "making the King's toilet" by painting in a hairy growth on the "clean-shaven" specimens, and increasing their philatelic value fourfold. The law of 1867 changed the currency from "paras" to the decimal "bani" and "lei," and the change was shown on the stamps of the following year.

All the issues already described were of native manufacture, but in 1870 an order was given to the French government printer for a new series to be made at the Paris Mint. The Franco-Prussian war delayed the work, however, and these stamps, inscribed "Romania," did not see the light until 1872. Later on the plates were sent to Bucharest and printed from there, with somewhat inferior results as a comparison of the illustrations on Plate 17 shows. The issues from 1880 onwards have all shown King Charles's profile, and need not be described in detail, but a passing reference may be made to an elaborate watermark in the sheets of the 1900 stamps, that displays the arms of Roumania, showing the eagle and the bull's head, together with the lion of Lesser Wallachia, and the dolphins of Bessarabia, and the arms of Hohenzollern over all.

The first issue of *Servia* was made locally in 1866 and shows the Servian shield (see Plate 17). It was followed

in the same year by a series with the profile of Prince Michael Obrenovitch III (see the tenth stamp illustrated on Plate 17), at first printed in Vienna, but afterwards at Belgrade. In 1868 Michael was assassinated and his grand-nephew Milan IV was chosen to succeed him as Prince, and later as King. Milan's profile occurs as that of a beardless boy on the stamps of 1869 (see the 25 paras on Plate 17), and a young man on the 1881 issue (Plate 15). In 1889 he abdicated, and was succeeded by his son Alexander, who is represented as a boy on the stamps of 1890 (see the 10 para stamp, Plate 17). In 1893, Alexander, though only sixteen, proclaimed his majority, after a *coup d'état*, and issued a new series in the following year (1 dinar, Plate 17) and again in 1901. In 1903 he was assassinated, and a set of stamps which had just been prepared in Paris, but not yet issued, was utilized by the new *régime*, who surcharged it with the national arms (Plate 17). In 1904 a "Coronation" series appeared, with the profiles of Kara-Georg, the founder of the dynasty, and Peter I, the new king (Plate 17). When the stamps were placed upside down, the credulous detected a covert representation of the "death mask of King Alexander," but it was a mere fancy, and the engraver Mouchon indignantly denied that he was capable of such "impudent perfidy." The design of the higher values (Plate 17) shows an allegorical group—the first Servian rising under Kara-Georg in Oraschatz, inscribed "the Dawn of Liberty, 1804." The 1905 stamps bear a profile of King Peter.

The stamps of *Turkey* (Plate 17), though an interesting group philatelically, may be briefly dismissed here, for the designs have all a family likeness. The Mohammedan religion forbids the representation of the human face,

Εἰρήνην εὐὶ τοῦ πατρὸς *Ζεὺς*  
*νόμοισι*· *ἰσότητος*).



*Europe assise sur le taureau Jupiter  
(monnaie de Gordiane).*

Τὰ ἐρεῖδια τοῦ ἀναπτόρου τοῦ  
Μινωῆς ἐν Κνωσῇ.



*Les ruines du palais de  
Minos à Gnosso.*

[illegible]

*Bianca Dérèse mycénienne,  
entre deux lions tirant de l'ore  
l'empreinte d'un scutiforme à Gnosso*

Εἰς τὴν. Ἀβὺν ὑπόσταται τοῖς  
τοῖς ὑποστατοῖς. ἡ ἀπό τῆς ἑλπίδος  
ἐκείνου. ἡ ἀπό τοῦ ἐν ἀνθρώπῳ

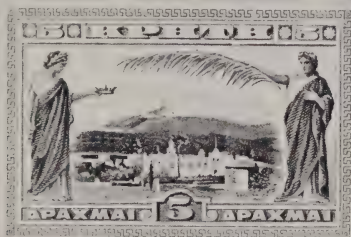


Portrait de SARKIS  
Prince George de Grèce.

Αποτόμως ανθρώπων ἐκ  
 γυναικὸς ἐν ἀποστολῇ, ὡς τὸν



*Britomartis assise sur un vieux  
chêne monnaie de Giordano).*



*Le Monastère historique  
d'Arvadion et, au dessus, le  
Mont Ida.*

Ο ἱεὺς Θωμάς  
ἐκ τῶν  
ῥωμαίων ἡρώδης



*Jupiter allaité par  
une chienne  
(monnaie de Cydonia).*

μῖτος ποιεῖται τοῖς αἰ-  
σθητοῖς ἴσως



*Trilon brandissant un trident  
(monnaie d'Hayos).*



*Tafel d'Arcadie couronnée,  
encadrée de labyrinthes en forme  
de méandre moirée de Gnosos.*





and all Turkish stamps have borne, not the Sultan's portrait, but the Crescent, with or without the "thoughra," which is not, as is sometimes said, his signature, but rather his seal or device. The "thoughra" is constant as regards the characters signifying "His Majesty . . . may he ever be victorious," but the name inserted changes with the sovereign. Thus, in the first (1863) issue, the name inserted was "Abd-ul-Azîz bin Mahmoud" and in the 1892-1901 types "Abd-ul-Hamîd bin Medjid," but to the unskilled eye the modification is invisible. It will be noticed that there is a small mark to the right of Abd-ul-Hamid's "thoughra"; this is an inscription signifying "the victorious."

In the arms on the 1892 stamps (Plate 17) the shield is surmounted by the imperial head-dress with the aigrette; to the right a lance, a flag (red), halberds, a cannon, a breastplate, two sabres, and three bullets; to the left a lance, a flag (green), a revolver, a balance resting on two books (the laws), a cornucopia, and an anchor; beneath the central circle is a trophy held together by a trumpet, and formed of quivers and arrows. The whole rests on a "console"-shaped ornament, from which hang the Imperial Orders of the Medjidić, and the Nishani Eftishiar, Imtiaz and Shefakat.

All the Turkish stamps, with the exception of the first printing of the 1865 issue, which was done in Paris, have been manufactured at Constantinople.

## XIII

POSTAGE STAMPS OF RUSSIA, POLAND,  
FINLAND, AND LIVONIA

ALL the stamps of *Russia* have been manufactured at the Imperial Printing-Works in St. Petersburg, and have shown little variation from the original type used for the first issue of 1858. The Imperial arms (usually in relief) with linked post-horns below have always figured in the central oval, with the addition, since 1889, of crossed lightning-flashes, emblematical of the telegraphic service (see the third illustration on Plate 19). The 1858 issue (first illustration on Plate 19) was printed on paper watermarked with numerals of value, but its use was quickly abandoned, as owing to its thick and hard quality, the stamps easily fell loose from letters to which they were affixed.

Mention may be made of the 5 kopek stamp, shown on Plate 15, and issued in 1863 for franking town-letters in St. Petersburg and Moscow. The inscription "Marka. Gorod[skoi] Potschtü" signifies "Stamp. City-Post." It was in general use for only one year.

Although *Poland* issued envelopes of its own for the city of Warsaw as early as 1858, it was not until 1860 that its solitary adhesive stamp, bearing the Russian eagle, appeared (see the sixth illustration on Plate 19). The conciliatory attitude of the Tsar Alexander, and the lenient policy of his brother, the Grand-Duke Constantine, who was appointed Governor in 1862, were ill-received by the Poles, whose opposition culminated



PLATE 19. POSTAGE STAMPS OF RUSSIA, POLAND, FINLAND  
AND LIVONIA.



in a general insurrection in 1863. In the following year the last embers were trampled out, and further measures for denationalizing Poland adopted, resulting in the suppression of Polish stamps in 1865.

The stamps of *Finland* form a very interesting series historically. The type of the first issue was oval in shape and is illustrated on Plate 19. It appeared in 1856 and showed, like its successors until 1891, the Finnish lion (wrongly blazoned, however, with stars instead of wild roses), with the Grand-Ducal crown above the shield. The value was at first expressed in "kopeks," but in 1866 the Finnish currency of "pennä" and "marks" is found inscribed. The perforation used from 1860 to 1875 is known as "serpentine rouletting" and was of a peculiar character being produced "by means of a steel disc, with the pattern cut in relief upon its edge (see the 10 kop. and 10 pen. stamps illustrated on Plate 19). It formed, when the stamps were unsevered, a wavy line between them, interrupted at the sides of the interlocking projections by small spaces sufficient to prevent the stamps from being completely separated by the process. This disc, which performed the part of a rouletting wheel, was fixed in a wooden handle, and holding the instrument by the handle and pressing hard upon it, the wheel, guided by a steel ruler, was run between the rows of stamps." As this was a tedious process, and as, moreover, the stamps were nearly always torn in trying to separate them, the only wonder is that it remained in use so long.

In 1875 Russian characters ceased to appear on the stamps, which were inscribed in Finnish and Swedish (see the tenth illustration on Plate 19). In 1883 Finland was made nearly autonomous and the Tsar was warmly received on his visit to Helsingfors, but the stamps of

1889 indicate a significant change by the addition of Russian inscriptions. On his visit to Helsingfors in 1891 the Tsar met with a cooler reception, owing to the discontent of the chamber and people at expected changes by the Russian government. One of these changes was that, in official language, it was "found desirable to establish complete homogeneity in the organization of the Postal Service throughout the whole of the Russian Empire," and, in furtherance of this object, a series of stamps, identical with the Russian, except for the introduction of dotted circles in the design (see the 1, 14 and 20 kop. stamps illustrated on Plate 19) to earmark them, was ordered to be used on all letters posted in Finland. Yet at the same time a concession was made with the other hand by allowing the use of the ordinary Finnish stamps on letters sent within Finland or addressed abroad, and the result, as might naturally be expected, was that the patriotic Finns never used a "Russian" stamp for a single letter that was not addressed to a place in Russia itself. The present issue appeared in 1901 and may be said to represent a sort of compromise, for though the stamps are of the current Russian type, they have their values inscribed in Finnish currency (see the fifteenth stamp on Plate 19) and are manufactured, not in St. Petersburg, but at Helsingfors; they are, however, in use for internal postage only.

No stamps were ever issued for the whole province of *Livonia*, those traditionally assigned to it being in use only for the district of Wenden, as the inscriptions on them show. The first issue was made in 1863, and is inscribed, like its successors, in the German language, though the values were in Russian currency (see the oblong "Packenmarke" illustrated on Plate 19). About

1864 the stamps bore the griffin of Livonia (Plate 19), but this device was suppressed at the instance, it is said, of a mercantile institution, which also used the Livonian arms. They probably thought that Wenden as a simple district, had no right to carry the arms of the whole province, and the griffin was therefore replaced by a coloured oval space (Plate 19). This in its turn was succeeded by the arm with uplifted sword (Plate 19), the proper emblem of Wenden. In 1901 a stamp appeared inscribed in Russian (Plate 19) and representing the ruins of the old castle of Wenden which in 1577 was besieged by Ivan IV, Tsar of Russia, and destroyed by its defenders, the Knights of the Teutonic Order, who refused to surrender. This issue was withdrawn from use in 1903 and the remaining stock burnt. The Wenden stamps were in reality "locals," but as they do not belong to the group of stamps known to collectors as "Russian locals" (see Chap. XXV), it is more convenient to include them here.

#### XIV

#### POSTAGE STAMPS OF INDIA AND CEYLON

EARLY in 1854, Captain H. L. Thuillier (afterwards General Sir H. Thuillier) of the Lithographic Branch, Surveyor-General's Office, Calcutta, received instructions to report on the means available for manufacturing postage stamps, which the Indian Government had resolved to introduce. After some trials he produced a  $\frac{1}{2}$  anna stamp; the impression was made with red-vermilion lithographic English ink, a small quantity of which Captain Thuillier happened to have by him. A few

hundred sheets were struck off, and, at the urgent request of the Director-General, transmitted to Bombay. There seems to be no doubt that this  $\frac{1}{2}$  anna, red, was put into use, though obliterated specimens are of the highest degree of rarity. When the English vermilion ink was used up, some of apparently similar quality was obtained, but it ruined the stones, and the impressions became too indistinct to be of service. Captain Thuillier therefore decided to try blue ink, and after making new lithographic plates from a fresh die of similar type (see Plate 15) engraved by a native named Numerooden, he experimented at first with mineral cobalt-blue; but this clogged the stone, and he then had recourse to refined indigo. This he found more satisfactory, and in spite of his personal preference for black (to which the authorities seem to have objected), he continued to print the  $\frac{1}{2}$  anna in blue. After further trials he succeeded in producing a satisfactory vermilion ink which he used for the 1 anna stamp of similar design. About the same time a green 2 anna stamp (Plate 15), was engraved and printed at the Calcutta Mint.

Since 1855 the Indian stamps have been manufactured in London by De La Rue, and a representative selection of their designs is illustrated on Plates 15 and 20. It will be noticed that with the 8 pies, lilac, of 1860 (Plate 20), (issued for soldiers' letters to Great Britain and the Colonies), a change was made in the Queen's diadem, altered to an exclusively Indian type, with alternate rows of diamonds and pearls. The change of inscription from "East India" to "India" in 1882 followed from the Queen's proclamation as Empress of India five years before. At the same time the watermark of an elephant's head was changed to the "Star of India."





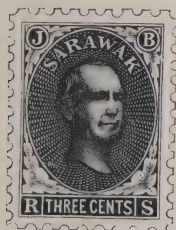
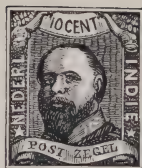
In 1885 and following years, Indian stamps were surcharged with the names of the following Native States: Chamba, Faridkot, Gwalior, Jeend (Jhind), Nabha, and Puttialla (Patiala). These stamps were issued by virtue of conventions with the Indian Government, and are allowed to frank, not only letters circulating within the interior of each State, but also letters passing between the State and British India, as well as letters passing between the "Convention" States themselves. Curious errors in the surcharging were frequent at first—as for instance "Chmaba," "Auttialla"—and Mr. Stewart-Wilson writes of these and a multitude of smaller defects, that "all work done by human beings is liable to a want of accuracy. This is specially the case when the human beings are uneducated and poorly paid Orientals, who are not only constitutionally inaccurate in the matter of detail, but have not quite lost the queer belief that want of accuracy is absolutely essential to avert the dreaded 'Evil Eye.'"

Limitations of space alone oblige me reluctantly to pass by a large and most interesting group of stamps, issued by the native Feudatory States of India (including Nepal), and I can do no more than say that the designs (mostly of native workmanship, such as the Bussahir illustrated on Plate 20) represent such various emblems as the "kandjar," or dagger of Alwar and of Bundi, and the tigar of Bussahir (the impressed monogram is that of the Raja's son). On the early Cochin stamps are seen an umbrella, the Hindu emblem of royalty; the palanquin or *palkee*, one of the prerogatives of royalty; the crown of Cochin, and the conch, the device of the Rajas of Kerala (viz., the Zamorin of Calicut and the Rajas of Travancore and Cochin), adopted from the tradition that Parsurama made the land of Malabar rise out

of the sea, by blowing his conch. The stamps of Datia show the god Ganesh and those of Jaipur the "Chariot of the Sun" bearing the Sun-god Surya and the State motto signifying "Where virtue is, is victory." Jhalawar shows an "Apsaras," one of the dancing nymphs of the Hindu Paradise. The rayed circle on the circular stamps of Kashmir (see Plate 20) probably represents a lotus flower. The native inscriptions are generally in Arabic or Devanâgari characters, and these are found in combination with Telinga on the Haiderabad "Post Stamp" of 8 annas, shown on Plate 20.

The stamps of Sind rank in a different class, being issued as long ago as 1852 by Sir Bartle Frere, then Commissioner in Sind. They were in use until 1854, when they were superseded by the general Indian issue. "I believe," Sir Bartle wrote in 1867, "the success of the plan was one inducement to the introduction, soon after, of the present system of postage stamps, as our Scinde experiment showed that the fancied objections of natives of India to postage stamps were quite baseless. You may recollect it always used to be said, that 'prepayment by stamps might do very well in Europe, but would never do in India,' but this proved to be no more true of stamps than it has been of railways and other innovations." The design will be found illustrated on Plate 20.

The first issue of stamps for *Ceylon* was made in 1857. The lowest value, the  $\frac{1}{2}d.$ , purple (see Plate 20), was the work of De La Rue and Co., but the remaining values, including the 1s., violet, and 1s. 9d., green (Plates 25, 20), were manufactured by Perkins, Bacon and Co., though De La Rue printed from their plates at a later date. The profile of the Queen on the Perkins, Bacon stamps was





engraved from a drawing by the late E. H. Corbould, R.I. From 1867 to the present date all the stamps of Ceylon have been the work of De La Rue, and specimens of their designs are shown on Plates 20 and 21. The change of currency on the stamps, from pence to cents and rupees took place in 1872.

Since 1892 the *French possessions in India* have used stamps inscribed "Etablissements de l'Inde" or "Inde Française." Of *Portuguese India* it need only be said that the stamps in use from 1871 to 1877 were of primitive design, and manufactured at the local "National Printing-House" in Goa. From the later date the ordinary Portuguese colonial types have been in use, and since 1885 the values are found expressed in tangas (*i.e.*, annas), the monetary system of British India having been adopted.

## XV

### POSTAGE STAMPS OF PERSIA, AFGHANISTAN AND THE FAR EAST

DIES for *Persian* postage stamps were engraved in Paris by M. Barre in 1865 and sent out, but it was not until 1868 that the Persian authorities resolved to issue stamps, and handed over the dies to a cook who knew a little about printing. He struck off a supply of rough impressions. In 1875 some Austrian functionaries were sent out to organize a postal system, and from the account given by one of them it appears that the use of the 1868 impression was very limited. He says that the supply

was distributed to various dignitaries, who stuck them on their letters without really knowing for what purpose they were intended! When the attraction of the novelty wore off, and the stamps, so to speak, went out of fashion, their use ceased, and they were forgotten. In any case, genuinely postmarked specimens cannot exist, for the simple reason that there were no obliterating dies in Persia, the necessity for them having been overlooked. When the Austrians arrived, the dies were hunted up, and Amin-ul-Mulk produced a box of some thousands of the stamps. He seemed quite delighted to be able to offer the foreigners what they had thought they would have to manufacture. But as they found that other people also had a stock, they declined to take them, and made a control-mark on the dies, in the shape of a numeral of value under the lion's belly (see Plate 22), before they printed off a supply for future use. The first impressions were made by an Englishman, Mr. J. R. McLachlan, but afterwards the work "was given to the Persians, who erected little raised piles and placed the dies in them, and printed the impressions off by rubbing the paper roughly with their hands over the surface of the dies."

From the illustration on Plate 21, which represents the issue of 1876, with portrait of Nasr-ed-Din, it will be seen that the Mohammedan prohibition of the representation of the human face is not enforced in Persia. This series, like nearly all the following issues, was of Viennese manufacture. Nasr-ed-Din was assassinated in 1896, but the portrait of his successor, Muzaffer-ed-Din, did not appear on the stamps until 1898 (see Plate 22).

The first issue of *Afghanistan*, dated "1288" (*i.e.*, A.D. 1870-1), shows a lion's head—the emblem of the



PLATE 22. POSTAGE STAMPS OF PERSIA, AFGHANISTAN AND THE FAR EAST.



Amir Shere Ali (see Plate 22). The characters in the circle signify "Post Office of the capital of the kingdom, Kabul," and below the head is the word "Mâhsül," signifying "postage" or "tax." After the flight of Shere Ali in 1878, his later stamps probably remained in use. Abdur-Rahman, previously an exile, was recognized as Amir in 1880 (1298), in which year he issued his first stamps. He continued the use of the old design in a modified form (see the circular stamp illustrated on Plate 22) discarding his predecessor's emblem, the lion's head. His last issue, still in use (see the fifth illustration, Plate 22), shows in the circle a mosque gate, with cannons in front; "a very appropriate device for a potentate who aspired to be head of the Mohammedan religion in the East, as well as its war-lord."

The issues of *North Borneo* and *Labuan* may be passed over with a brief note, for their philatelic history is a record of speculative and abusive issues, made to exploit stamp-collectors, most of the stamps being sold at an enormous rate of profit by the British North Borneo Company (either directly or indirectly) with sham postmarks applied in London. An exception must be made in favour of the earliest stamps of Labuan, which bore the profile of Queen Victoria, and were issued before the Company took over the administration of the island in 1889. Even in these, however, the "used" specimens that have been manipulated by the Company, have deceived many unsuspecting philatelists.

The stamps of *China*, first issued in 1878, form an interesting group, happily free from the speculative taint. Most of the designs show the dragon—the legendary monster which has been revered from time im-

memorial in China. According to tradition, when the Emperor Fu-hsi, who flourished twenty-eight centuries before our era, was one day walking beside the river Lo, a yellow dragon emerged from the water, and presented the elements of writing to his eyes in the form of a mysterious diagram. In the 1894 issue, on the 1 candarin (see Plate 22) and 9 candarin stamps is seen an archaic form of the character Shou, meaning "longevity"; and surrounding this are five bats, representing the five blessings—long life, riches, health, love of virtue, and a peaceful end. According to Mr. R. H. Geoghegan, this character is a favourite with the Chinese, and is supposed to have an especially auspicious significance. The 5 candarins (Plate 22) shows the picture of a carp or "messenger-fish," a term which, according to another writer, Mr. C. A. Howes, refers to an old legend that political intrigue was once carried on under the very nose of a suspicious prince by the conspirators sending carp to each other, in each fish being a letter. The 12 candarins (Plate 22) shows an inscription in the old "seal-characters, and above it the Mou-tan, or giant peony, the national flower." The series of small strokes appearing within the circles in the angles of the 3 and 6 candarins (Plate 22) are what are known as the pa-kua, or "eight diagrams. These are certain combinations, consisting alternately of whole and broken lines in series of threes, forming the basis of an ancient system of philosophy and divination, and extensively used at the present day in the hocus-pocus of the fortune-teller. They are supposed to contain not alone the elements of all metaphysical knowledge, but also a clue to the secrets of nature and being." In the 1897-8 series the carp appears again, and on the 1 dollar (Plate 22) a new emblem, the wild goose, is introduced, the latter indicative of the

speed of the courier. "A common epistolary expression for 'the mail' is Nung-pien, 'the convenience of the wild goose.'" The origin of this expression is traced to an old legend of a Chinese ambassador traitorously imprisoned in a foreign land, who captured a wild goose migrating southwards, and fastened to its wings a message for his Emperor. "It will be noticed that among all the Chinese stamps, the colours, blue, black and purple are avoided. These hues are inauspicious from the Chinese point of view, being assigned to mourning and funeral rites." The stamps of China, at first manufactured in China itself and then in Japan are now produced in London.

Various great powers have issued stamps for their own post-offices in Chinese cities. *France* uses stamps inscribed "Chine" for those offices under the control of its Foreign Office, and for the other offices under the control of Indo-China it uses stamps of the latter possession with special surcharges. *Germany* (1897), *Japan* (1900), and *Russia* (1899) use their own stamps surcharged with "China" or its equivalent. *British India* (1900) uses Indian stamps surcharged "C.E.F." (Chinese Expeditionary Force).

The first stamps of the *Dutch East Indies*, with the portrait of King William (see the 10 c. "Nederl. Indië" illustrated on Plate 21) were not issued till 1864, though they were known to collectors at an earlier date. They were made at the Royal Mint, Utrecht. Later issues of various designs have been the work of the Enschedé firm at Haarlem.

*Hong-Kong* has issued stamps of conventional "De La Rue" types since 1862 (see Plate 22). On all these

stamps the Chinese characters on the right are "Hong-Kong," meaning "fragrant streams" or "fragrant harbour." "Hong-Kong" is the Cantonese pronunciation of the characters, the mandarin pronunciation of them being "Hsiang Chiang."

The French possession of *Indo-China* formerly used stamps inscribed "*Annam & Tonquin*" (1886), and *Cochin China* (1886), but since 1889 it has had stamps of its own, including an issue of 1904 designed by the artist Grasset.

The first issue of *Japan* appeared in 1871, the year in which a postal system modelled on Western lines was adopted in that country. The design (see Plate 22) showed two dragons, with the value inscribed in "zeni" ("mons"), these being the names of circular coins (also called "cash,") almost wholly iron, with a square hole in the centre. In 1872 the stamps appeared perforated, with the value expressed in "sen" (cents), in conformity with the decimal monetary system introduced in 1871. The paper used for the earlier Japanese issues was native handmade paper, made from the inner bark of the mulberry tree in the following manner. The bark is boiled in a strong lye of wood ashes, and the pulp is collected on a web or mat made of slender strips of bamboo, only the thirty-sixth part of an inch in diameter; several hundreds of these are bound together with silk thread, the rods all running lengthwise of the sheet. The web is then dipped into the vat; a single dip makes a very thin tissue paper, most paper being made by dipping twice and draining each time.

Since 1872 all Japanese stamps have borne the Imperial emblem of the chrysanthemum (*kiku*), generally

together with the paulownia (*kiri*). Of these, according to Mr. Howes, "the chrysanthemum was the 'official' badge of the Mikado, so to speak, while the paulownia was used on business personal to himself and his family. Hence the *kiri-mon*, as the household badge, has come to be regarded particularly as the crest of the Empress." Among other objects represented on the stamps are the wild goose (1875, 12 sen), the *sekerei* or wagtail (15 sen), and the falcon (45 sen)—all three illustrated on Plate 22—and couriers' bells in the upper angle of some of the 1899 stamps.

In 1900 a stamp (see Plate 22), printed in carmine, was issued to commemorate the Crown Prince's wedding, and I quote the description of it given me by a correspondent in Japan, who wrote: "The inscription is in the seal character and reads downwards; that on one side signifies 'Japanese Imperial Post,' and that on the other 'To commemorate the Prince Imperial's wedding.' The little box inside the oval is called the 'Yanagibako' (willow box). It is covered with very nice red paper, and in this the first letter which the bridegroom sent to the bride is kept. The one above which looks like a larger box is really a table beautifully ornamented with pictures of cranes and pines. It is said here in Japan that the crane lives a thousand years, and that the pine never dies, hence these are emblematic of long life. On the table are placed cakes of *mikkayo mochi* (three days' and nights' bread), so-called because it is left in the bridal chamber for three days and nights so that the bride and bridegroom may eat it whenever they wish. These cakes are made of rice flour, and there are as many cakes as there are years in the bride's age." In the four corners of the stamp are sprays of wistaria, the crest of the Princess Sada-ko's family.

An issue for *Korea* was made in 1884 (see the 25 mon stamp illustrated on Plate 22), but on the very evening that a banquet was held in honour of the opening of the new Post-Office in Seoul, a riotous insurrection arose, and before the stamps could be put on sale the stock was scattered through the streets. It was not until 1895 that stamps of a new design were actually put into use. All the designs show the *om-iang*, or emblem of the dual forces of nature, illustrated by the male and female principles in animate nature. The same device is also found on some of the stamps of China (including the watermark of 1885), in which country it is called the *yang* and *yin*. The white form is the *yang*, or male principle, the dark form the *yin*, or female principle. These also form two out of the four *pa-kua* diagrams on the 1895 stamps, the other two signifying the sun (or fire), and water in motion (as clouds or streams). Another object represented on most of the stamps is a plum-blossom, the punning emblem of the reigning dynasty. On the commemorative 3 cheun stamp of 1902 (see Plate 22) is seen the cap, which, according to Mr. Howes, was formerly worn by the King on state occasions, and known as the "Ming bonnet." The pin put through it was to pass through the "top-knot," which is the universal accompaniment of married Koreans and a badge of manhood.

*Macao* has, since 1884, employed stamps of ordinary Portuguese colonial type.

The Federated *Malay States*, united in 1896, now have a general series, issued in 1900, one value of which is illustrated herewith, but at earlier periods (1880-91) the states of Nēgri Sembilan (or the "Nine States," one of

which is Sungei Ujong), Păhang, Pêrak, Sělangor and Sungei Ujong (now incorporated with Nĕgri Sembilan), had separate issues of their own. These consisted for the most part of Straits Settlements stamps surcharged with the name of the state, followed by permanent designs, showing a leaping tiger (see Plate 21) or a tiger's head. The protected State of Johore may conveniently be classed with the other states. At first (1884) it used surcharged Straits stamps, but later issues have shown portraits of the late and the present Sultan.

The *Mariannes* have had German colonial-type stamps of their own since 1900.

The earlier issues of the *Philippine Islands*, dating from 1854, are interesting primitive-looking labels of local manufacture, and were rough imitations of the stamps of Spain, with the profile of Queen Isabella. The stamps of the first type (see first illustration, Plate 23) were engraved on copper plates of forty stamps, each stamp separately drawn, and consequently differing in details from the rest. The locally made stamps that succeeded them were lithographed, and one of the 1859 issue is shown on Plate 23. Stamps of the general Spanish colonial type of 1855 were also in use to a certain extent, but in 1864 a definitive series of Philippine stamps of Madrid manufacture was issued (third illustration, Plate 23). This was succeeded in turn by many other issues of types more or less closely resembling those of the mother country, then by United States stamps surcharged "Philippines," and in 1906 by a special series of its own, with portraits of American and Philippine statesmen.

In 1869 the first *Sarawak* stamp was issued, and as the illustration on Plate 21 shows, it bore a portrait of Sir James Brooke, the first Raja of Sarawak, whose initials will be found in the angles. The design had been prepared before his death, which occurred on 11th June, 1868. Sir James was succeeded by his nephew, Charles Johnson (afterwards Brooke), whose portrait appears in the later issues (see Plate 23).

The municipality of *Shanghai* has issued stamps for its local post-office since 1865. The earlier issues all show a dragon, as, for instance, in the series of 1866, shown on Plate 21. The current issue (Plate 23) bears three shields, with quarterings intended to represent the arms of the various European nationalities in Shanghai. Before 1890 the value was expressed sometimes in cents of a Mexican dollar and sometimes in cash and candereens. The cash was the only coin then issued by the Chinese government, and was a circular piece of cast mixed metal (not stamped or minted). Since 1890, however, the values have been indicated in cents of Chinese Imperial dollars.

*Siam* began its postal issues in 1883 with a handsome line-engraved series, the work of Waterlow and Sons (see Plate 23). This, like all the later issues, showed a portrait of King Khoualalonkorn; it was succeeded by various "De La Rue" designs (see the 2 att stamp illustrated on Plate 23), of the usual mediocre kind, all water-marked with a wheel, or *chakr*, an emblem of Siamese royalty. The 1905 issue was made by Giesecke and Devrient, of Leipsic, and represents the King's portrait supported by two children, with a distant view of the river and Wat Cheng below (Plate 23).



PLATE 23. POSTAGE STAMPS OF THE FAR EAST, EGYPT AND TUNIS.



The *Straits Settlements* were severed from Indian control and formed into a Crown colony in 1867. In that year they used Indian stamps, surcharged with a Crown and new values in cents (see Plate 23), but since 1868 they have employed stamps of the conventional "De La Rue" types.

*Timor* in 1885 used stamps of Macao, overprinted with its name, but since 1887 it has been supplied with its own stamps, of ordinary Portuguese colonial types.

## XVI

### POSTAGE STAMPS OF EGYPT AND NORTHERN AFRICA

THE first stamps of *Egypt* were issued by virtue of a vice-regal decree on New Year's Day, 1866. The designs showed Arabic ornamental patterns, overprinted in black (see Plate 23); the stamps were printed in Genoa, and most of the values were on paper watermarked with a star and pyramid. They remained in use for only eighteen months, when they were superseded by a series lithographed in Alexandria. The new design showed the Sphinx and pyramid, with Pompey's Pillar and Cleopatra's Needle in the sides (Plate 23), the watermark being changed to the star and crescent. In 1867 the Sultan conferred on the Viceroy the title of Khedive, but this event was not recorded on the stamp until 1872, when the Italian inscription "Poste Khedeuie Egiziane" was introduced (Plate 23). In 1879 the Italian inscription on the stamps was abandoned for French, but the stamps

themselves were made by De La Rue and Co. in London, who still continue to supply the Egyptian government. The engravings on Plate 21 show, on an enlarged scale, a curious little change made in the Sphinx about 1888; the design was slightly "opened out" by the engraver, and the result is that the Sphinx's eye has lost its sleepy look and is now wideawake.

Egyptian stamps surcharged for the *Sudan* were issued in 1897, and superseded in the following year by a series of definitive type, inscribed in English and Arabic. The design shows a camel-courier, and the lettering on the post-bags, "Khartoum" and "Berber," may be regarded as prophetic, for the stamps were issued in March, 1898, and Khartoum was not captured till the following September. At first these stamps were watermarked with a rosette, which might be taken for a cross, and it was no doubt in order to avoid offending Mahomedan feelings that this watermark was changed to one of stars and crescents.

From 1868 to 1892 the *Azores* and *Madeira* used Portuguese stamps surcharged with their respective name, but in the latter year the general Azores stamps were superseded by three separate issues for Terceira, Fayal, and St. Michael, though the names inscribed on the stamps were not the names of these islands, but of their capitals—*Angra*, *Horta*, and *Ponta Delgada*. In 1906 one issue, inscribed "Açores," replaced the three, but the design bears the initials "A", "H", and "P D".

*Morocco* issues no stamps of its own, but there are postal agencies of the following countries in Tangier and other towns: France (which uses special stamps

inscribed "Maroc"); Great Britain (Gibraltar or British stamps surcharged "Morocco Agencies"); Germany (German stamps surcharged "Marocco"); and Spain (Spanish stamps surcharged "Correo Español, Marruecos").

*Tunis* issued stamps in 1888. The design was drawn by E. Casse, whose name is inscribed on it (see Plate 23), and was at first reproduced by a photographic process; a second edition, with the arms on a dotted ground appeared shortly after, engraved on steel by E. Mouchon (Plate 23). In 1906 a new issue appeared, engraved from designs drawn by M. Dumoulin, painter to the French Admiralty. There are four types (Plate 23), showing the Mosque of Kairwan; a native ploughing with a French colonist by his side, and the Gallic cock symbolizing the French protectorate; the ruins of Hadrian's Aqueduct, which conveyed water to Carthage (the wolf suckling Romulus and Remus is carved on the base of the left-hand column); and, lastly, a Carthaginian galley, with a figure of the goddess Tanit and the Punic Horse to the left, and a votive altar before a pine wood to the right.

## XVII

### POSTAGE STAMPS OF EQUATORIAL AFRICA

THE Emperor Menelik II of *Abyssinia* issued a series of stamps in 1894, which remains in use to the present day. It was engraved by Mouchon and manufactured at the French government works in Paris. The design of the lower values shows the head of the Negus (see

Plate 24), with what is said to be the golden crown of Abyssinia, while the higher values (Plate 24) bear a lion, —the “Lion of the tribe of Judah.” The inscriptions are in the Ethiopian-Amhara language.

*Benin* uses French colonial stamps now inscribed “Bénin,” but formerly “Golfe de Bénin.”

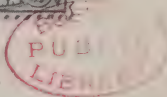
*British East Africa* at first (1890) used British stamps overprinted with the words “British East Africa Company” and new value in “annas.” These provisionals were in use for about six months only, when they were followed by an issue lithographed by Bradbury, Wilkinson and Co. The design bore the Company’s emblem of the sun surmounted by a regal crown (Plate 24). In 1895 the Imperial British East Africa Company was bought out partly by the Sultan of Zanzibar and partly by the British government, the latter paying a grant of £50,000 for the surrender of the charter. At first the Imperial authorities made temporary use of the Company’s stamps surcharged “British East Africa,” and also of Indian stamps similarly overprinted, these being followed by a series with the Queen’s head (Plate 24), and later by an Edwardian series inscribed “East Africa and Uganda Protectorates.”

The territory of the *Cameroons* has employed, since 1897, stamps of the ordinary German colonial types.

The *Congo Free State* in 1885-92 issued various stamps of Belgian manufacture with the effigy of Leopold II, examples of which are shown on Plate 21. Since 1894 it has used pictorial stamps engraved by Waterlow and Sons; the various designs of these include views (taken



PLATE 24. POSTAGE STAMPS OF EQUATORIAL AFRICA.





from a Belgian diorama) of the port of Matadi, Stanley Falls, Inkissi Falls, and a railway bridge over the M'pozo (see Plate 24).

In 1869 a stamp of Queen Isabella was issued for *Fernando Po*, but it remained in use for about six months only, and until 1880 the Spanish colonial ("Ultramar" or "Cuba") stamps were employed in this small possession. It was not until 1880 that special stamps (with profile of King Alfonso XII) inscribed "Fernando Pío" again appeared, followed by many curious provisional surcharges, and issues of the ordinary Spanish colonial designs.

The French colony of *Gaboon* ("Gabon-Congo") used stamps of its own from 1886 to 1891. In the latter year it was officially styled *French Congo*, and a series of the usual French colonial type was introduced, followed in 1900 by a pictorial series. The designs of this set were drawn by M. Paul Merwart, painter to the Colonial Office, and show a panther (see Plate 24), a woman of the Bakalwé (a tribe inhabiting the banks of the Ogowé), and a palm avenue at Libreville. In 1904 French Congo was divided into two parts, "Gabon" and "Moyen Congo;" the latter uses French Congo stamps, and Gaboon has again a special series of its own.

*French West Africa* in 1906 was given general "passe-partout" designs, with sets bearing the name of each of the following colonies, which formerly had stamps of their own: *Dahomey* (1892), *French Guinea* (1886), *Ivory Coast* (1892), *Senegal* (1892). It also includes *Upper Senegal-Niger* (replacing the *Senegambia and Niger* issue of 1903), and *Mauretania*. Stamps for *French Sudan*

were issued in 1894, but withdrawn when this territory was divided between Senegal, Ivory Coast, and Guinea in 1900.

From 1869 to 1898 *Gambia* used a pretty series of stamps with an embossed profile of Queen Victoria (Plate 24) manufactured by De La Rue, but since the latter date it has had stamps in the conventional style of those makers.

Since 1893 *German East Africa* has had stamps of the usual German colonial kinds.

*Gold Coast* stamps have all been of ordinary De La Rue types, the first issue (1875) closely resembling the Sierra Leone shilling stamp illustrated on Plate 21.

The *Italian* Red Sea possession of *Erythrea* uses Italian stamps surcharged "Colonia Eritrea" (1893), and special stamps have been in use in *Benadir* since 1903.

*Lagos* since 1874 has used stamps of the usual Colonial type. In 1906 it was absorbed by Southern Nigeria, but its stock of stamps was used up in the latter colony.

*Liberia* issued stamps as early as 1860, the design being a London lithographed one of the type illustrated on Plate 21. It was followed by various other lithographed designs, but since 1892 it has issued a large variety of "Waterlow" line-engraved pictorial stamps. Of these it will be sufficient to mention the series of 1906 which included various designs from illustrations in Sir H. Johnston's "Liberia," such as a plantain-eater



PLATE 25. COLONIAL POSTAGE STAMPS (1851-1867).

LINE-ENGRAVED BY PERKINS, BACON AND CO.



(Plate 24), an agama lizard (Plate 24) and two Mandingoes (2 dollars).

*The Niger Coast Protectorate* at first (1892) used British stamps overprinted with "British Protectorate, Oil Rivers." (Plate 24.) In 1893 it issued a series with the Queen's portrait; it was originally inscribed "Oil Rivers Protectorate," but the words "Oil Rivers" were erased on the die, though they can still be traced, and "Niger Coast" substituted (see Plate 24). This was replaced by a permanent set of similar designs in the following year. Since 1899, separate stamps have been in use for *Northern Nigeria* and *Southern Nigeria*.

*Obock* in 1902 used surcharged French colonial stamps, receiving a series of the usual "Commerce and Navigation" type in 1892, and some special designs in 1893-4, which were inscribed with Ethiopian characters, and included a group of native warriors (Plate 24). In 1901 the Obock stamps were replaced by Somali Coast stamps.

The *Portuguese* possessions in West Africa, *Angola*, *Cape Verd*, *Portuguese Congo*, and *St. Thomas and Prince Island* have all issued stamps of the ordinary colonial types, at various dates since 1869.

The issues for *Seychelles* (1890) have been of the ordinary "De La Rue" type.

The stamps of *Sierra Leone* have all been of De La Rue and Co.'s manufacture. Those shown on Plate 21 are the first issued stamp (6d., 1860) and the type introduced in 1872.

The *Somaliland Protectorate*, was supplied with an Edwardian series in 1904, having in the previous year temporarily used Indian stamps overprinted with "British Somaliland." The French *Somali Coast* at first (1894) used stamps of Obock overprinted "D J" or "Djibouti," but since 1894 its stamps, though still inscribed "Djibouti" have the words "Protectorat de la Côte des Somalis" added. The designs have been of a pictorial kind, and include a view of Djibouti itself.

In 1895 the first stamps of *Uganda* were issued, but as there was then no printing-press, they were made in Mengo by the Rev. Ernest Millar, of the C. M. S. on his typewriter. As the specimen illustrated on Plate 24 shows, they were lettered "U G" (*i.e.*, Uganda Government), and bore numerals representing the value in cowrie-shells; the values varied at first from 10 shells for letters sent to Entebbe, to 60 shells for letters to Koki. Afterwards the lettering was changed to "V. 96. R. Uganda," the service having been taken over by the British military representatives. In 1896 a printed type-set issue, inscribed "Uganda Protectorate" (Plate 24) was made by the Rev. F. Rowling, of the C. M. S., who set up the type, and superintended the printing by his native boy at the Society's press at Luba's, Usoga, some twenty-five miles from Mengo. In 1898 a line-engraved issue, by De La Rue, with the Queen's portrait (Plate 24) was made, and remained in use till the Edwardian type for East Africa and Uganda superseded it.

In 1895-6 British East African and Indian stamps surcharged "*Zanzibar*," were in use in that protectorate, being replaced in 1896 by a line-engraved series of De La Rue's manufacture, bearing the portrait of Sultan



PLATE 26. COLONIAL POSTAGE STAMPS (1853-1867).

LINE-ENGRAVED BY PERKINS, BACON AND CO.



Hamed bin Thwain (Plate 24). In that year he was succeeded by his cousin Hamud bin Muhamad bin Said, G.C.S.I., whose portrait appeared on the issue of 1899 (Plate 24). Since 1904 stamps with the arms of Zanzibar (Plate 24) have been in use. The *French* post-office in Zanzibar has since 1896 issued various stamps of its own, including a mass of speculative "provisionals."

## XVIII

## POSTAGE STAMPS OF SOUTHERN AFRICA

*BRITISH BECHUANALAND* at first (1886) used Cape Colony stamps overprinted with its name, and at later dates used in varying succession British and Cape Colony stamps similarly overprinted, and also stamps printed from British "unappropriated" dies. In 1888-9 some of the British Bechuanaland stamps were surcharged with the word "Protectorate" for use in the *Bechuanaland Protectorate*, where a postal service by native runners had been established. In 1895 the Crown Colony of British Bechuanaland was annexed to Cape Colony, and since that date has issued no stamps of its own, but British stamps surcharged "Bechuanaland Protectorate" are still in use.

*British Central Africa* (or Northern Rhodesia) uses the Chartered Company's surcharged "B. C. A." In 1894, the territory of the *British Central Africa Protectorate* (formerly known as Nyassaland) was entirely severed from the Company's sphere of control, and is now administered through the Foreign Office. The

stamps issued from 1895 to 1900 bore the arms of the Protectorate (see Plate 27), but are now of the usual Edwardian type.

*British South Africa* (Southern Rhodesia) has, since 1890, used stamps of varying designs, but all bearing the Chartered Company's arms (see Plate 27), which are thus described: "The colour of the field, red, is the same as that of the arms of England. The besants, in chief, refer to the gold abounding in Matabeleland, and the ears of wheat in base to the corn raised there. The oxen refer to the abundance of cattle. The fesse wavy refers to the Zambesi, Limpopo, and other rivers, and the galleys to the shipping which can traverse the rivers. The supporters (two springboks) and the crest (a lion supporting an ivory tusk), indicate the wild animals to be found in Zambesia. The lion also forms an allusion to the heraldic emblem of England, and the three galleys are charges borne in the arms of the Duke of Abercorn, the first President of the Company." In the troubles of 1896, Bulawayo was cut off from Salisbury, the capital, where the stock of stamps was kept, and had to issue provisionals of its own, some being surcharged on stamps borrowed from the Cape. In 1905 an issue was made to commemorate the opening of the Victoria Falls Bridge (Plate 27).

The first, or "triangular," *Cape Colony* stamps have, from their curious shape, always been favourites with collectors. They were engraved in recess by Perkins, Bacon and Co. (see Plate 26), and issued in 1853, but in ten years later the plates were handed over to De La Rue, who printed from them. In 1861, owing to the stocks running short, two locally-made stamps of 1d.,



PLATE 27. POSTAGE STAMPS OF SOUTH AFRICA.



red (Plate 27), and 4*d.*, blue—rough imitations of the London originals—were produced by Saul Solomon and Co. They are traditionally called the “woodblock” issue, but it is now known that they were printed from stereotype casts from a steel die. Through a workman’s oversight, one cast of the 1*d.* stamp was inserted in the place of the 4*d.* stamp, and *vice versa*—the result being that each sheet of the 1*d.* stamps contained an error, 4*d.* red, and each sheet of the 4*d.* another error, 1*d.* blue. The normal “woodblock” stamps are scarce, and the errors are now great rarities. The Cape issues from 1864 have all been the work of De La Rue, and show a figure of Hope with an anchor (1864, etc., see Plate 27), a view of Table Bay (1900, Plate 27), and a profile of King Edward (1902).

The following islands of the *Comoro* group have postage stamps of the ordinary French colonial type: *Anjuan* (“Sultanat d’Anjouan,” 1892), *Great Comoro* (1897), *Mayotte* (1892), *Little Comoro* (“Mohéli,” 1906).

*German South West Africa* (1897) has employed stamps of the usual German colonial types.

Until 1877 *Griqualand West* (of which the chief towns were Kimberley and Dutoitspan) used ordinary Cape stamps, but in that year it issued Cape stamps overprinted with the letters “G. W.” or “G.” In 1880 the country was finally annexed to Cape Colony, and the use of these special stamps ceased.

The French post-offices in *Madagascar* used in 1889-91 surcharged colonial stamps or a type-set series inscribed “Postes Françaises, Madagascar,” but *Diégo-*

*Suarez* (1890) had stamps of its own, and its issue of 1893, inscribed "Diégo-Suarez et Dépendances," was used in Madagascar and Nossi-Bé. In 1895 the Madagascar offices used surcharged French stamps, but since the war of 1895, permanent sets inscribed "Madagascar et Dépendances" have been in use, superseding the sets of Diégo-Suarez, *Nossi-Bé* (1889-94), and *Ste.-Marie de Madagascar* (1894).

The first issue of *Mauritius* was made in 1847, and consisted of two stamps—1*d.*, red, and 2*d.*, blue—inscribed "Post Office, Mauritius" (see Plate 1). They were engraved on copper by a watchmaker named Barnard in Port Louis, and no more than 1,000 copies altogether were printed. As each plate contained one engraved die only, the impressions had to be made singly, and such a process being extremely tedious, Barnard, in the following year, made new plates containing twelve stamps of each value. These stamps resembled the 1847 labels, but were inscribed "Post Paid, Mauritius." As early as 1848 Perkins, Bacon and Co. had sent out a supply of stamps of the "Britannia" type (Plate 25), but none of these were put into use till 1854, when the dark green impressions were locally overprinted "Four-Pence" to indicate their value. By the beginning of 1858 the plate of the 2*d.* stamp was worn away till the impressions were mere shadows, and the Colonial Postmaster wrote to his superiors recommending its repair, and adding that "Mr. Sherwin, who has done engraving work for the department before, can do this." Mr. Sherwin (a master at the Royal College of Port Louis) undertook to do the work for £7, but other duties delayed his task, and a Mr. Lapirot was called in. He gave his opinion that the plate was beyond repair, and offered

to make an entirely new one for £10; his offer was accepted, and the result was the 2*d.*, blue, of March, 1859, commonly known as the "small fillet," a plain band having replaced the Queen's diadem (see the seventh illustration, Plate 27). The old plates, however, of the 1*d.* and 2*d.* of 1848, were re-engraved about the same time, whether by Mr. Sherwin or some other engraver, we are not told; the plates now showed a large band instead of the diadem, and the impressions (issued in October, 1859), are known as the 2*d.*, blue, "large fillet," for, though the 1*d.* was re-engraved (eighth illustration, Plate 27), no impressions were ever issued. Another local issue was made in December, 1859, of the Greek-bordered design illustrated on Plate 21; it consisted of 1*d.* and 2*d.* values, and was lithographed by a Mr. Dardenne.

The native-made stamps came to an end in 1860, when they were superseded by a De La Rue issue of the design shown on Plate 21. In 1895 the Queen's profile gave place to the arms of the Colony (see Plate 27). The 15 c., blue, of 1899, bears a portrait of Mahé de Labourdonnais, Governor in 1734-46, of the "Isle of France," as Mauritius was called under the French. He defeated the English more than once, and passed some years in the Bastille, on the accusation of Dupleix.

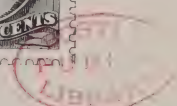
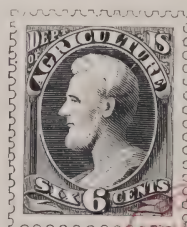
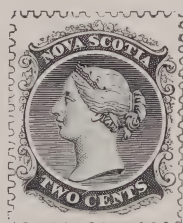
The first stamps of *Natal* were a provisional series in 1857-8, made pending the arrival of stamps from London. They were produced locally from dies previously used for stamping documents, and were plain embossed on coloured paper, the design being similar to that illustrated on Plate 28. In 1859 the London-printed stamps arrived; they were manufactured by Perkins, Bacon and were of the type shown in the second illustration on

Plate 28. In 1863 De La Rue and Co. began to print from the Perkins, Bacon plates, and in 1867 they introduced surface-printed stamps of their own. Since the latter date the Natal stamps have all been of conventional design.

In 1868 stamps of the *Orange Free State* appeared, the design showing an orange tree with three horns *azure*, the horn being the emblem of the House of Orange (see Plate 27). This issue was made by De La Rue, who, at the present day, are still printing the *Orange River Colony* stamps. The only variety to be noted here is the "V. R. I." overprint of the British occupation (March, 1900). In addition to the King's profile, the Edwardian stamps show a springbok and agnu (Plate 27).

There is no general issue for the *Portuguese East African* possessions, but since 1877 there have been various series for *Lorenzo Marques*, *Mozambique*, the territories controlled by the *Mozambique Company*, and for *Nyassa*. The 1901 issue of the last-named possession shows a giraffe for the lower values, and a group of camels for the higher, but most of the designs for the other countries have been of the stereotyped colonial sort.

The French colony of *Reunion* (the old "Ile de Bourbon") made its first issue on New Year's Day, 1852. The issue consisted of two values, 15 and 30 centimes, both printed in black on bluish paper (see Plate 27). The designs were set up by one Lahuppe, of St. Denis, from his printer's type and ornaments, and the work was done by hand, each stamp of the same value on the sheet differing slightly from its fellows. The use of these stamps was not obligatory, and the colonists, it is





said, did not like the Reunion stamps because they were ungummed. The story, indeed, goes, that during the whole eight years these stamps were in use only eight francs' worth was sold at the chief office, and although this is no doubt untrue, it is pretty certain that out of the 7,500 specimens of each value that were originally printed, a very large, if not the greater, part was in stock when the remainders were burnt by order in 1860. From 1859 to 1885 Reunion used the general French colonial stamps, but since the latter year it has had various issues of its own.

*St. Helena* issued stamps in 1856. The design (Plate 27) was line-engraved and printed by Perkins, Bacon and Co., but in 1863 the plates were transferred to Messrs. De La Rue. Since 1890 the latter firm has supplied various surface-printed stamps of its own make, the present issue bearing, in addition to the King's profile, views of the Government House, and of the Wharf.

*Swaziland* in 1899 was supplied with Transvaal stamps overprinted with its name, but in 1895 it was placed entirely under the protection of the "South African Republic," and these stamps were recalled from use.

The *Transvaal*, under the rule of the "South African Republic," issued stamps in 1869. They bore the arms of the Republic (see Plate 27), showing the crest, an eagle with extended wings. On the escutcheon itself are a lion sejant, a Boer habited in shooting costume, with gun in hand, and in the base a wagon. Over all, in the centre, is a small escutcheon charged with an anchor, and at the foot, on a ribbon, is the motto, "Eendragt

maak magt" (Union makes might). The stamps were engraved in Germany, and the first supplies printed there, but at a later date the plates were sent out to the Transvaal, and printed from at various times and places, some of the impressions being made at Pretoria, some at Potchefstroom, and one (1874) by an English firm at Pietermaritzburg in Natal. In 1877 Sir Theophilus Shepstone annexed the country to the British Crown, and the stamps were issued overprinted with the words "V. R. Transvaal" (Plate 27). These, in 1878, were followed by a definitive issue with the Queen's profile, line-engraved by Bradbury, Wilkinson and Co. (Plate 27). After Majuba Hill and the Convention of 1881, the Boers continued to use up the Queen's stamps, but in 1883 they printed again from the old plates of the 1869 type. In 1885 and 1894 new issues were made in Holland, but the latter issue showed the arms incorrectly drawn, inasmuch as the wagon was represented with shafts (Plate 27). In 1895 this error was corrected, and the "disselboom," or pole, substituted. After the war the stock of Republican stamps was surcharged by the British authorities with "V. R. I." (1900) or "E. R. I." (1901), and in 1902 a series with the King's profile was supplied by De La Rue and Co. (Plate 27).

From 1888 to 1894 *Zululand* used British or Natal stamps overprinted with its name, but in 1894 it was supplied with a De La Rue set of its own. The country was annexed to Natal in 1898, and the special Zululand stamps were accordingly withdrawn.

## XIX

POSTAGE STAMPS OF BRITISH NORTH  
AMERICA

IN 1861 a stamp was issued for *British Columbia and Vancouver Island*. It bore the Queen's profile and was manufactured by De La Rue. In 1865 it was superseded by separate issues for the two possessions, of the types illustrated on Plate 28. In 1866 the use of the Vancouver Island stamps ceased, as the colonies were united under one administration in that year under the name of British Columbia. In 1867 the change of currency from pence to cents was denoted by surcharges on the stamps. Four years later British Columbia was admitted into the Dominion, and its postal issues ceased.

The stamps of *Canada* have always been line-engraved, and from 1851 to 1868 were made by the American Bank Note Co., or its predecessors. The first issue consisted of three stamps; one of 3*d.*, red, showing a beaver, one of 6*d.*, gray-black, with a portrait of Prince Albert, and one of 12*d.*, black, with a portrait of the Queen (see illustrations, Plate 28). This last stamp was of little use, for there was no single postal rate to correspond with it, and out of the 51,000 copies printed, only 1,510 were sold, and the rest destroyed. The above values were in "currency" pence, a penny being the  $\frac{1}{240}$ th part of a pound of \$4 (16*s.* 8*d.*), and in the issue of 1852 we find one stamp bearing the value in "currency" and sterling together (see the "6*d.* stg." illustrated on Plate 28). In this issue a new type was introduced, showing a portrait of Jacques

Cartier (Plate 29). In 1859 the values of the stamps were indicated in cents, the old designs being retained, but after the formation of the Dominion of Canada, a new series, engraved by the British-American Bank Note Co., was introduced, with a very beautiful profile of the Queen, as shown in the illustrations on Plate 28.

Of later designs, I may mention the portrait of the Queen in widow's dress, used in 1893 (Plate 29), the double portrait on the Diamond Jubilee issue (Plate 29), and the "map" stamp (Plate 29), inscribed "Xmas 1898. We hold a vaster Empire than has been," a quotation which roused an English admiral to remark that if a man were to adorn his hat with the motto "I have a vaster estate than anyone else," passers-by would both ridicule him and be inclined to knock his hat off, if not his head.

In 1851 stamps were issued for the province of *New Brunswick*, the design, engraved by Perkins, Bacon and Co., being diamond-shaped and showing the Royal crown surrounded by the heraldic flowers of the United Kingdom (see Plate 25). In 1860 a set appeared with various designs, including a locomotive (1 c., Plate 29), a steamship (12½ c., Plate 29), and a portrait of the Prince of Wales in Highland costume (17 c., Plate 29). This series also contained a 5 cent stamp (Plate 29) known as the "Connell," which has a history of its own. When, after a visit to New York, the Hon. Charles Connell, Postmaster-General of New Brunswick, ordered the American Bank Note Co. to engrave this set, his order included a 5 cent stamp bearing his own portrait. On discovering this, the Executive Council advised the Lieutenant-Governor not to approve of that particular stamp, but "to order a 5 cent postage stamp to be



PLATE 29. POSTAGE STAMPS OF BRITISH NORTH AMERICA.



struck, bearing the likeness of the Queen, instead of the 5 cent stamp already procured by the Postmaster-General." On hearing this Connell immediately resigned, and his stamp was never authorized. A supply of them had indeed been sent to Fredericton for distribution, but it is believed that none were ever sold to the public. Specimens of the "Connell" stamp are now rare.

The stamps of *Newfoundland* present a great variety of designs, and it is impossible to refer here to more than a few of them. From 1857 to 1866 the colony used stamps engraved by Perkins, Bacon and Co., all bearing the heraldic emblems of the United Kingdom, and all inscribed "St. John's, Newfoundland" (see Plate 26); one of these, the 3*d.*, green, by its triangular shape recalls the Cape stamps of the same period. Since 1865 Newfoundland has been supplied with stamps of New York manufacture; typical examples of these are shown on Plate 28, which represents the 13 c., orange, of 1866, and the 1 c. and 3 c. of 1880 and later date. Among other designs illustrated on Plate 29 may be mentioned the cod-fish, the seal, the Newfoundland dog, and a brig, together with various members of the Royal Family (1897-1901). In 1897 a pictorial series was issued to commemorate the Diamond Jubilee and the 400th anniversary of the discovery of Newfoundland.

The stamps of *Nova Scotia* resemble in their history those of New Brunswick, and together with them, were withdrawn on the formation of the Dominion. The 1851 series was by Perkins, Bacon and Co. (see Plate 26), and that of 1860, illustrated on Plate 28, by the American Bank Note Co.

The *Prince Edward Island* stamps of 1861 were made in London by Charles Whiting, and had the values inscribed in pence, as shown in the illustration on Plate 28; one of the series, however, had the value in both currency and sterling ("nine pence currency equal to six pence sterling"), and so also had a "3*d.* Stg., 4½*d.* Cy." stamp of 1870, line-engraved by the British-American Bank Note Co. In 1872 the values on the stamps were changed to cents, but this issue did not remain long in use, for the Island joined the Dominion in the following year.

## XX

### POSTAGE STAMPS OF THE UNITED STATES

THE first official issue of United States stamps was made in 1842, by the authority of the Postmaster General and franked New York "city letters, commonly known by the name of penny letters," which were sent by the United States City Despatch Post, a branch of the Post-Office Department, and formerly a private concern under the title of the "City Despatch Post." The stamps bore a portrait of Washington and were of the value of 3 cents. This Post was abandoned shortly afterwards by the Government and reverted to private hands.

As early as 1845, Robert H. Morris, the Postmaster of New York issued a stamped envelope and a postage stamp of his own for the convenience of the public. No specimens of the envelope have been discovered, but the postage stamp, printed in black, and bearing a portrait of Washington, is still fairly common. Other postmasters followed by issuing stamps of their own—Alexandria,

Baltimore, Brattleboro, Lockport, Millbury, New Haven, Providence (Plate 30), and St. Louis—all now very rare. The Annapolis Postmaster issued an envelope which remained undiscovered till 1895; only one copy is known—that in Lord Crawford's collection. It is believed that stamps, or envelopes, were also issued by the postmasters of Pittsfield, Mass., Worcester, Mass., and Washington, but no specimens are known to collectors. The New York stamps were used for a short time also, experimentally, in Albany, Boston, Philadelphia, and Washington.

It is convenient to mention here a group of stamps known as "Carriers' Stamps" issued for the prepayment of the letter-carrier's fee charged on correspondence delivered to the addressee's house. Some appear to have been issued by postmasters, and others by the letter-carriers on their own responsibility. Most of them were formerly classed with the "locals," but (to quote Mr. Luff), "while the local posts were competitors of the Government, the carriers were its employees and assistants. Their stamps, therefore, had the consent, either actual or implied, of those in authority, and are commonly found in company with stamps of the regular Government issues and cancelled by official cancellations." That shown on Plate 28 ("U.S. Penny Post") is a rare Boston issue of 1849. It should be added the Government itself issued special Carriers' stamps of its own manufacture in 1851-2 for general use.

The first general government issue was made in 1847, and consisted of a 5 c., brown, stamp with portrait of Franklin, and a 10 c., black (Plate 30), with portrait of Washington. These, like all the stamps of the United States were line-engraved, and were made by Rawdon, Wright, Hatch and Edson, of New York. In 1851 the

rates of inland postage were lowered, and prepaid rates fixed for letters sent abroad. A new issue of 1 c., 3 c., and 12 c. was engraved by a Philadelphia firm, who in 1855-6 also supplied 5 c. (Jefferson) and 10 c. stamps of new designs. In 1857 perforation was introduced, and in 1860 stamps of 24 c., 30 c. and 90 c. were introduced; of these the 90 c.—a very handsome stamp, printed in indigo-blue—showed a full-faced portrait of Washington in general's uniform, after the painting by Trumbull.

In April, 1861, the Civil War broke out, and the Postmaster-General of the Confederacy directed the postmasters in the Confederate States to return all United States stamps to Washington. But any stamps that may have remained unaccounted for were liable to fraudulent use to the detriment of the Federal Government, which therefore ordered the immediate preparation of a new issue. The Philadelphia contract was on the point of expiry, and the new contract, which resulted in an annual saving of more than 30 per cent. in the cost of the stamps, was given to the National Bank Note Co. of New York. The new stamps showed portraits resembling those on the preceding set, but the frames were differently designed, and each stamp now had the letters "U" and "S" in the lower corners (see the 3 c., 5 c., and 90 c. on Plate 30). The first printed specimens differ in some details from later impressions, and are known to philatelists as "*premières gravures*"; they are rare, and it is even doubtful if all the values in this state were ever actually put into circulation. Two stamps were afterwards added to the set. The first was a 2 c., black, issued in 1863 to frank "drop" letters, that is, letters posted and delivered in the same town. As the illustration (Plate 28) shows, it bore an extraordinary-looking portrait of Andrew Jackson, and is nicknamed the "big-head" stamp by

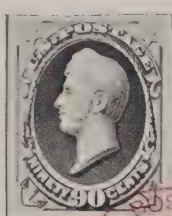
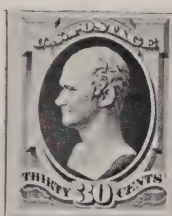
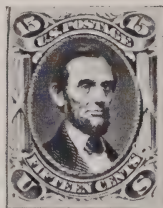
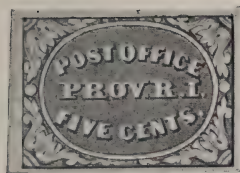


PLATE 30. POSTAGE STAMPS OF THE UNITED STATES.

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collectors. The second was a 15 c., black, issued in 1866, the earliest stamp with a portrait of Lincoln (Plate 30).

A curious innovation was made in 1867. In that year Charles F. Steele, of Brooklyn, was granted a patent for a postage stamp "embossed so as to impair its texture in parts. . . . In cancelling, the paper in its broken portions absorbs the ink, rendering the latter irremovable and preventing the fraudulent second use of the stamp." This embossing is called by philatelists a "grill," and is visible in the form of a rectangle of small dots or breaks in the paper. It was produced by a roller, and after the stamps were "grilled," the sheets were flattened out under hydraulic pressure of about 500 tons, a pressure so great as to reduce the embossed portion nearly to the level of the rest of the stamp.

Under their next contract (1869) the National Bank Note Co. produced an entirely new set of designs, smaller in size than before. It included a "horseman" 2 cent value (Plate 30), and among the various types, the 15 c. and 24 c., especially the latter stamp, are marvels of microscopic engraving. The 15 c. (Plate 30) shows the landing of Columbus, after a painting in the Capitol, and the 24 c. (Plate 30) the Declaration of Independence, after a painting by Trumbull, also in the Capitol. Both these and the 30 c. and 90 c. (both shown on Plate 30) are bi-coloured, and were printed at two operations. Specimens of the 15 c., 24 c. and 30 c. are known in which the centre of the stamp was placed upside down, through the carelessness of the printer; it has been said that the 90 c. exists with inverted centre, but the best authorities agree in discrediting the truth of the reports which have appeared from time to time.

In 1870 the new Postmaster-General made the following statement: "The adhesive stamps adopted by my

predecessor in 1869 having failed to give satisfaction to the public on account of their small size, their unshapely form, the inappropriateness of their designs, the difficulty of cancelling them effectually, and the inferior quality of the gum used in their manufacture, I found it necessary, in April last, to issue new stamps of larger size, superior quality of gum, and . . . to adopt for designs the heads, in profile, of distinguished deceased Americans . . . selected from marble busts of acknowledged excellence." Several of these portraits will be found on Plate 30 (2 c., 10 c., 30 c. and 90 c.), and also on the Departmental stamps shown on Plates 28 and 31.

After about three years' trial it was evident that the grill was of little practical use, and after being applied more or less regularly, it was finally abandoned by the National Bank Note Co. In 1873 their contract expired, and the next contract was gained in competition by the Continental Bank Note Co., who took over their rivals' plates and dies. They used the plates of the 24 c., 30 c. and 90 c. without alteration, but they put secret marks of their own on the dies of the lower values, and made new plates from them. Of the remaining issues, it need only be said that from 1879 to 1894 they were manufactured by the American Bank Note Co. (which had absorbed the Continental Bank Note Co.), and from 1894 onwards by the government itself at the Bureau of Engraving and Printing. Commemorative "pictorial" series have been the "Columbus 1492-1892" (the illustrations on Plate 30 show "Columbus in chains," and "Columbus describing the voyage"); the "Omaha" or Trans-Mississippi Exposition (1898); the Pan-American Exposition, or "Buffalo" (1901), and the "Louisiana Purchase" or St. Louis Exposition set (1904).

On Plates 28 and 31 are shown some of the designs of

the Departmental stamps issued in 1873. Each Department had a separate colour assigned to it; the Agriculture stamps were golden-yellow, Executive, carmine, and so on. The Executive Department discontinued the use of its stamps in 1877, but the other Departments continued to use theirs, though to a lesser extent (owing to the introduction of what are called "penalty envelopes"), and it was not until 1884 that the use of these stamps was definitely abolished.

A word may also be added as to the Newspaper stamps, which the postmaster affixed to the stubs of the receipt-books, when the postage of periodicals in bulk was paid in cash by a publisher under the new system of 1875. Sets have been issued at various dates, and the engravings on Plate 31 show two values of the 1875 series; of these the 1 c., black, bears an emblematical figure of America, after Crawford's statue upon the dome of the Capitol, while the 12 c., rose, has a vignette of Astraea, or Justice.

Stamps of the *Confederate States* were first issued in October, 1861, but the Confederate postmasters had been ordered to return their United States stamps to Washington by 1st June of that year. Between these months, therefore, there were no stamps in the Southern States, and it was the inconvenience of prepayment in cash which caused many postmasters to issue stamps of their own production. The "Postmasters' Stamps" were issued in about forty different offices; many of these interesting labels are exceedingly rare, and even those of the larger cities—New Orleans and Baton Rouge—have acquired a certain degree of scarcity.

The first government series was lithographed by Hoyer and Ludwig, in Richmond, Va, and like most, if not all,

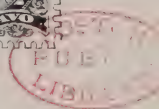
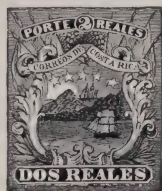
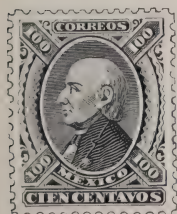
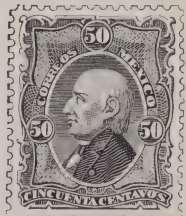
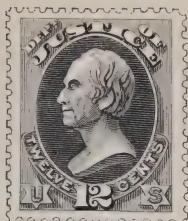
of the home-made Confederate stamps, was made with blockade-run paper and ink. The stamps bore portraits of Jefferson Davis, Thomas Jefferson, and Andrew Jackson. At the end of 1861, or early in 1862, a supply of stamps of 1 c. and 5 c. was sent out from England by De La Rue and Co., the former stamp bearing a portrait of John C. Calhoun, and the latter (see Plate 31), a portrait of President Davis. Though the 1 c. stamp was never put into circulation, the 5 c. was not only in use, but large printings of it were made locally from a plate successfully shipped to Richmond by De La Rue and Co., a previous consignment having been captured off the port of Wilmington, N.C. by the Federals.

In 1863-4, some line-engraved stamps were made from plates by Archer and Daly of Richmond, who printed the first impressions, the plates being afterwards printed from by Keatinge and Ball, Columbia, S.C. One of these stamps, the 20 c., green, is shown on Plate 31.

## XXI

### POSTAGE STAMPS OF MEXICO AND CENTRAL AMERICA

THE first *Mexican* stamps were issued in 1856, under the presidency of Ignacio Comoufort, and bore a portrait of the priest Miguel Hidalgo y Costilla, the "Great Deliverer of Mexico," who was given up to the Spaniards and shot at Oaxaca in 1811. Each supply of these stamps received by the authorities of a postal district was over-printed locally with the name of that district, a precaution against fraud which was not abandoned till 1884. In





1864 a supply of stamps, ordered by Juarez from New York, and bearing a portrait of Hidalgo, inscribed, "Correos Mejico" as illustrated on Plate 31, arrived in Saltillo. There seems to be no doubt that some of these stamps were employed to frank letters through the post, but their use was naturally very limited on account of the frequent movements of Juarez from one city to another.

In 1864 the first Imperial issue was made, the design showing the Mexican eagle crowned (see Plate 33). This device of an eagle standing on a nopal or fig-thistle is derived from a legend which says that when the Aztecs arrived on the border of the lake of Mexico, they saw a mighty eagle flying upwards towards the sun, with a serpent in its mouth. The second illustration on Plate 33 shows the issue of 1866—at first lithographed, afterwards line-engraved—with a profile of the Emperor Maximilian, Archduke of Austria, and brother of the Emperor Francis Joseph. On the abandonment of Mexico by Napoleon's troops, he was executed by the Juarists in 1867, and after his death the Republicans used up the stock of the 1856 type, and also printed from the 1856 plates. During the revolutionary period of 1867-8, various provisional stamps were issued by local postal administrations, among the best known of these being the circular stamps of Guadalajara (Plate 33).

In 1868 appeared a new type, with full-face portrait of Hidalgo (see the fourth illustration, Plate 33), followed in 1872 by one bearing his profile, as shown in the "doce centavos," illustrated on Plate 31; these latter stamps were impressed on fiscal paper printed on the back with a blue *moiré* pattern. The 1874 series, illustrated on Plate 31, was engraved by the American Bank Note Co., who made the first printings, but the later impressions

were made by the Mexican government itself, which has manufactured all the later issues up to that of 1899, which is the work of Bradbury, Wilkinson and Co. Among these may be mentioned the issue of 1879, with portrait of Juarez (fifth illustration, Plate 33), and that of 1895, which shows various means of postal transit (Plate 33), and also, on the 5 c. stamp, a statue of Montezuma. The higher values of the 1899 stamps represent the Falls of Juanacatlan, Popocatepetl (Plate 33), and the Cathedral of Mexico.

Special stamps inscribed "Porte de Mar" (Sea Postage) were in use from 1875 to about 1880. They were affixed to the backs of letters sent abroad and were intended to indicate to the officials at Vera Cruz the amounts to be paid over to the representatives of the French and English Packets.

The stamps of *British Honduras*, first issued in 1866, have all been of typical "De La Rue" designs, and call for no special remark. The earlier stamps had the values in pence, but, by an Order in Council of 1887, the Guatemalan silver dollar was adopted as the standard, and after some provisional "cents" surcharges, a definitive issue with value in decimal currency was introduced in 1891.

*Costa Rica* issued stamps about the beginning of 1863. They were finely line-engraved in New York, and the design (illustrated on Plate 31), represented the arms of Costa Rica, showing a chain of hills between the two oceans, with a vessel sailing on either side, and five stars above. The issue of 1883 (see Plate 31), bore a portrait of General P. Fernández. To these succeeded various series, some stamps with portrait of President Soto, all

of Waterlow and Sons' manufacture. To the latter firm is also due the set of 1901-3, the first to have the values expressed in the gold-standard "centimos" and "colons." The designs of this series were various, and include, in addition to portraits of Costa Rican celebrities, views of Port Limon, the National Theatre, and a bridge—the "Puente de Birris."



*Guatemala* first issued stamps in 1871, the work of M. Hulot, of Paris (see the "Veinte centavos," Plate 33). Their circulation must have been very small, for the postal system was so primitive that internal correspondence, it is said, was carried by Indian runners, except between Guatemala and the port of San José. The "profile of Liberty" series of 1875 was of Washington manufacture, but the issue of 1877 was engraved by Mouchon, and printed by the Maison Chaix of Paris; the design shows an Indian woman's head (Plate 33) taken from the photograph of a statue erected in one of the public places of the country. The 1879 type, of American manufacture, is illustrated on Plate 31; it shows the quetzal—the sacred bird—the emblem of Guatemala. The engravings on Plate 32 represent some railway ("Ferrocarril al Norte") stamps, provisionally surcharged with "Correos Nacionales" for postal use in 1886. Later issues call for no remark, with the exception of the 1902 set of ten pictorial stamps. The designs of these show various localities and objects of interest—among them the Temple of Minerva, Amatitlan Lake, and the Cathedral (Plate 33).

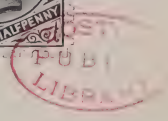
*Honduras* began to issue postage stamps on New Year's Day, 1866. There were two stamps, both inscribed "2 reales," but actually sold at 1 real each; one

was printed on green paper, and was intended for letters sent abroad, and the other on pink paper, for internal postage, but both colours appear to have been used indiscriminately, in later years at any rate. In 1878 they were superseded by a finely-engraved series of United States manufacture, with a portrait of Morazan in various frames, as shown in the illustrations given on Plate 32. The sets of 1890-1895 belong to the class known as "Seebeck" issues. They were supplied free of cost to the government by a New York stamp dealer, who was rewarded at the end of each period with the remaining stock. A vigorous campaign against these issues was carried on in the philatelic press, and the sale fell off, while Seebeck's death at last put a stop to the system. The 1896 and 1898 issues were crudely executed local lithographs, one with portrait of President Arias, and the other with a locomotive engine for design. These were succeeded in 1903 by a set engraved in the United States, and bearing a portrait of General Santos Guardiola.

*Nicaragua* was probably the first of the Central American republics to introduce postage stamps, which it did at the end of 1862, in spite of the complete absence of proper roads, and even of any regular postal service. The small oblong design of this issue (see Plate 33) engraved in recess by the American Bank Note Co., is a really beautiful specimen of the stamp-engraver's art. It shows part of the arms of Nicaragua—a chain of conical peaks, on one of which is the Cap of Liberty, with the rays of the rising sun in the background. In 1882, after Nicaragua had joined the Postal Union, a set of new designs appeared inscribed to that effect. The annual issues from 1890 to 1899 were all "Seebeck"



Correos Nacionales  
 50 c.  150 c.  
 Guatemala.  
 50 c.  50 c.  
 50 centavos





sets, and the designs are not of much interest, though that of 1892, representing Columbus on board ship, and that of 1897, bearing a map of the republic, deserve a passing mention. Reference may also be made to the oblong stamps of 1900, the design of which represents a bay, with a volcano in the distance. In the foreground is a locomotive on a pier crowded with people, and the whole is said to depict the island of Momotombo (Plate 33).

The stamps of *Panama*, formerly catalogued with those of the Republic of Colombia, must now be classed with those of the other Central American Republics. Panama made its first issue in 1878, the design of the stamps showing (like those of Costa Rica) an armorial representation of the Isthmus of Panama. The inscriptions, in Spanish, signify "United States of Colombia—Sovereign State of Panama." In 1887 these were succeeded by a lithographed issue, showing a map, on Mercator's projection, of the isthmus, and this in its turn was replaced five years later by the same design finely engraved in line (Plate 33). In November, 1903, Panama seceded from Colombia, with the result that the stamps (which then bore only the name "Colombia") were overprinted with the words "Panamá" or "República de Panamá." A permanent issue was made in 1905, resembling in type the "map" stamps of 1892, but with altered inscription, and the date of independence ("3 de Noviembre de 1903") added. In 1904 an agreement was made between Panama and the United States, by which a district known as the "Canal Zone" was leased to the latter country. For this sphere, various stamps, both of the United States and of Panama, have been overprinted with the words "Canal Zone."

*Salvador* in 1867 issued an attractive series of stamps, engraved by the American Bank Note Co., and showing the volcano and eleven stars borne on the arms of the republic (Plate 33). In 1874 this issue was surcharged with a circular authenticating mark, inscribed "Contra Sello—1874," in consequence of some robbery of stamps that took place then. In 1879 a series of local manufacture, inscribed "Union Postal Universal" was issued (Plate 33), and these stamps are of considerable interest to philatelists, on account of the numerous type-varieties found in them—varieties which sometimes include such curious errors of lettering as "REPUBLICA", "SALVADOR", "SALVADOR", and "UNIVERSAL", and differences in the drawing of the water in front of the volcano, showing "rough sea" and "smooth sea." Passing over various engraved stamps, we come to the "Seebeck" issues, covering the period of 1890-1899. Although these are looked down on by the more serious collectors, some of the larger size types, illustrating such scenes in the life of Columbus as "Columbus received by Ferdinand and Isabella" (Plate 33), "Departure from Palos," and so on, are attractive additions to the collections of less critical philatelists. I may also add a reference to some of the 1896 designs (Plate 33), of which the 2 c. shows the Legislative Buildings, the 15 c. the Post-Office, and the 24 c. a waterfall. From 1900 to the present time, Salvador stamps have received an avalanche of surcharges, occupying pages in the stamp catalogues, but of little or no interest.



PLATE 33. POSTAGE STAMPS OF MEXICO AND CENTRAL AMERICA.



## XXII

POSTAGE STAMPS OF THE WEST INDIAN  
ISLANDS

ANTIGUA first issued stamps in 1862. The design was a profile of the Queen, finely executed in line by Perkins, Bacon and Co. (see Plate 25). De La Rue—and this remark applies to most of the other British West Indian issues—afterwards printed from their plates, and in 1879 introduced one of their ordinary surface-printed types. In 1890 the Antigua stamps were superseded by the Leeward Islands issue, but in 1903, like the rest of the Leeward Islands, it returned to a subsidiary series of its own, though the Leeward stamps still remain in concurrent use. The design of the lower values of 1903 represents the great seal of the island.

In 1859 and 1861 the *Bahamas* were supplied by Perkins, Bacon and Co., with stamps of the designs of the 1*d.* and 6*d.* stamps, illustrated on Plate 32; on the 1*d.* value are seen a pine-apple and a helmet-shell, the latter formerly an article of export for cameo-cutting. In 1863 De La Rue began to supply an issue, which showed the same emblems (see the 1*s.* stamp, Plate 32). Other issues of their manufacture include a 1*d.* stamp of 1901, which depicts the "Queen's Staircase," near Nassau, at the end of a great passage-way cut through the solid coral rock (Plate 34).

*Barbados*, whose first issue appeared in 1852, affords another example of the supersession of handsome line-

engraved Perkins, Bacon stamps by the artistically inferior productions of the Bunhill Row firm. As the illustrations on Plate 32 show, the central part of the designs was common to the similar issues of Mauritius and Trinidad. The issue of 1882 with the Queen's profile gave place in 1892 to one with a design taken from the seal of the island, which represents the reigning sovereign drawn in a chariot by sea-horses (see Plate 34).

The illustrations on Plate 32 represent three of the values of the first *Bermuda* issue, followed by two of the 3*d.* surcharged provisionals of 1874, and the 2½*d.* stamp issued in 1894 for the Postal Union rate. The issue of 1902 bears a floating-dock, an emblem taken from the seal of Bermuda (Plate 34).

Like the Bermuda issues, the stamps of the *Cayman Islands*, first issued in 1900, have been of De La Rue types.

From 1855 to 1871 *Cuba* and Porto Rico together used the same stamps, which differed from the stamps of the mother-country chiefly in having the values expressed in another coinage—"reales plata fuerte" and "centimos" instead of "cuartos"—or in being inscribed "Ultramar." Although it is more convenient to treat these issues under the head of Cuba, or Spanish West Indies, they form a group common to a certain extent to the Spanish colonies generally, some of them, as has been said, being used in the Philippines and in Fernando Po. From 1873 onwards Porto Rico was supplied with special stamps of its own, and the remaining issues of Cuba followed closely the designs of the Spanish stamps themselves. Some curious surcharges of 1893 may be noted

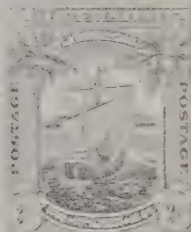
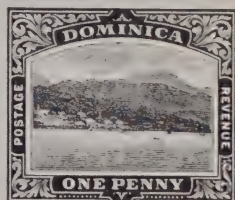
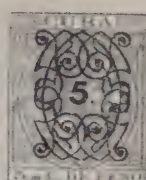
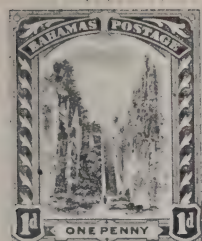


PLATE 34. POSTAGE STAMPS OF THE WEST INDIES.



in passing. The *clichés* employed for this purpose were those used to print the control marks on the Havana lottery tickets, and, according to Haas, the surcharge was probably applied in consequence of a theft of large quantities of stamps. A specimen of one of these surcharges is shown in the fourth illustration on Plate 34.

*Curaçao* first issued stamps in 1873, and the designs of the stamps have always followed, more or less closely, those of the Netherlands.

The *Danish West Indies* in 1855 issued stamps of the type of those of the mother-country, but inscribed with values in cents instead of skilling. The issues of 1873-1903 also resembled the Danish stamps, but were inscribed with the name "Dansk-Vestindiske Øer," or "Dansk Vestindien." In 1905 the currency was changed from cents to "bits" and francs, and a series (see Plate 34) was issued bearing a silhouette of King Christian on the "bit" values, and a sailing-vessel on the "franc" values.

The first issue of *Dominica* was made in 1874, and the same type (profile of Queen Victoria) remained in use till 1890. As in the case of Antigua, a subsidiary set was introduced in 1903, the design of the lower values showing a view of Dominica from the sea (Plate 34).

San Domingo, or the *Dominican Republic*, first issued stamps in 1865, in which year Spain withdrew from that country, having administered it from 1861 to 1865 at the request of the inhabitants. The design was a primitive type-set one, showing in the centre the arms of the Republic (Plate 34). In 1866 a native-made design of

upright rectangular shape was adopted, and remained in use until 1879, when a series of New York manufacture took its place. Later regular issues have also been made in New York, and of these the only design calling for notice here is that of 1900 (Plate 34), which bears a map of the island, in which the Dominican Republic is represented as having a grossly disproportionate amount of territory. The story goes that the Haytian authorities objected to this inaccuracy and that their protest led to the speedy withdrawal of the issue.

*Grenada* in 1861 issued stamps with head of Queen in oval, followed in 1871 by the same head in a circle. Both of these designs, shown on Plate 35, were line-engraved by Perkins, Bacon and Co. From 1883 to the present date the Grenada stamps have been of De La Rue's manufacture; and in 1905 the Edwardian type was succeeded, as regards the lower values, by a design showing "La Concepcion," the flagship of Columbus, with the motto "Clarior e tenebris." This vessel had previously figured on the 2½*d.* stamp of 1898 (see Plate 34).

*Guadeloupe*, after using the ordinary French colonial stamps for many years, employed them from 1884 to 1892 with special surcharges inscribed with the letters "G. P. E.", or its name in full. In 1892 it had a series of the usual "Commerce and Navigation" type, inscribed "Guadeloupe et Dépendances," which it exchanged in 1905 for a pictorial series, showing views of Basseterre, La Soufrière and the harbour of Pointe-à-Pitre, and (on the Postage Due stamps) a view of Gustavia Bay, in the Island of St. Bartholomew.

The first issue of *Hayti* was made in 1881, and showed



PLATE 35.

LIBRARY



a profile of Liberty (see Plate 34). This was manufactured in Paris, but the following line-engraved issue of 1887, bearing a portrait of the gigantic President Solomon (Plate 34), was line-engraved in London by Messrs. Skipper and East. The issues of 1891 to 1898 have the Haytian arms for design, and were of Paris make, and in the latter year a series of New York manufacture appeared, some of the values bearing a portrait of President Sam. In 1902 these were surcharged "G<sup>t</sup> P<sup>re</sup>, mai 1902" by the Provisional Government, and in 1904 a permanent issue with portrait of President Nord Alexis appeared.

*Jamaica* first issued stamps in 1860, and since that date all its stamps have been printed by De La Rue and Co. Specimens of their earlier types are shown on Plate 35, and it will be noticed that the Queen's head is laureated instead of crowned as usual. The first watermark used for the stamps was one of a pineapple. The 1*d.* stamp of 1900 showed a view of Llandovery Falls (Plate 34), and the present series bears the arms of the Colony (Plate 34).

*Martinique*, after using French colonial stamps unsurcharged, began in 1886 to overprint them with the letters "M Q E", or the word "Martinique." Since 1892 it has used stamps of the "Commerce and Navigation" type, inscribed with its name.

*Montserrat* was first supplied in 1876 with stamps of Antigua, overprinted with its name. In 1880 it began to use "Queen's head" stamps of its own, and these continued in use for ten years, when they were superseded by the general Leeward issue. In 1903, however, it adopted a "concurrent" series, the lower values of

which bear a figure of Faith, taken from the seal of the colony (Plate 34).

The design of the early stamps of *Nevis* (1861) represented the panel of the seal of the colony, which shows three female figures at a stream issuing from a rock (see Plate 34), a device intended to represent the healing virtues of the warm springs of Nevis. The stamps were manufactured by Nissen and Parker of London, the earlier impressions being taken direct from the line-engraved plates, and later printings (1876, etc.) by means of lithographic transfers. The "De La Rue" type of 1879, with profile of Queen, was withdrawn in 1890, like those of the other islands of the Leeward group, but in 1903 a "concurrent" series was introduced as described under *St. Christopher*.

Until 1873 *Porto Rico* used the same "Ultramar" stamps as Cuba, but in that year a falling off in the sale of stamps in Porto Rico was noticed, and inquiries showed that many of the Porto Rico merchants were selling the stamps below face value. It was found that they obtained them from Havana, where stamps could be bought with paper currency, while in Porto Rico they could be purchased only with gold. Criminal proceedings having failed, it was decided to put an end to these transactions by "rubricating" the stamps for Porto Rico, that is say overprinting them with a pen-flourish or "rúbrica," being the ornamental portion of the signature of a chief government official. The first "rúbrica" (Plate 34) was, it is said, that of the Governor-General of the island, and it was followed by double surcharges, showing probably in each case the "rúbricas" of the Governor-General and of the "Intendente" (*i.e.* Chief of the Finance

Department). In 1876 the double mark had the Governor-General's mark again added across it; this additional "rúbrica" was applied by an Order in Council in consequence of a theft of stamps from the government stores by an official. Later stamps were of ordinary Spanish colonial types until 1899, when United States stamps, surcharged "Porto Rico" were introduced; the spelling was changed in 1900 to the Spanish form "Puerto Rico."

*St. Christopher* stamps from 1870 to 1890 were all of a uniform "De La Rue type." Their issue ceased in 1890, but in 1903 a "concurrent" series was issued, inscribed "St. Kitts—Nevis." Some of the values of this set bore a figure of Columbus with a telescope (a curious anachronism), as illustrated on Plate 34, and the others the design of the early Nevis stamps, both devices being taken from the seals of the respective colonies.

*St. Lucia* in 1860 adopted the Perkins, Bacon type shown on Plate 35; later printings from the same original being the work of De La Rue, who in 1883 began to use ordinary surface-printed types of their own, and have so continued to the present day, except in the case of a line-engraved 2*d.* stamp of 1902, which shows a view of two peaks, inscribed "The Pitons, 3,700 feet" (Plate 36).

*St. Vincent* first issued stamps in 1861. They were line-engraved by Perkins, Bacon and Co. (Plate 25), but at a later date printings were made from the plates by De La Rue. The large 5 shilling stamp of 1880 (Plate 36) shows figures of Peace and Justice, the design

being taken from the seal of the Colony. Since 1899 the types used have been of the ordinary De La Rue kind.

From 1879 to 1898 *Tobago* was supplied with "Queen's profile" stamps by De La Rue and Co., but since the latter date it has employed stamps of Trinidad, to which it was then united.

The first issue (1851) of *Trinidad* was of the type illustrated on Plate 35. It was the work of Perkins, Bacon and Co., but after 1863 De La Rue and Co. printed from the plates. In 1852, owing to a temporary lack of stamps in the colony, a provisional issue was made. The design (see Plate 36) was a rough imitation of the English-made stamps, and was the work of a local resident, a Mr. Charles Pétit; the stamps were printed typographically from an engraved stone, which wore away rapidly, with the result that the last impressions were mere blotches. In 1869 De La Rue and Co. introduced stamps of their own design bearing the Queen's profile, which in 1896 was replaced by a seated figure of Britannia, inscribed "Postage and Revenue" (see Plate 36). In 1898 a stamp of 2*d.* was issued, illustrating and commemorating the landing of Columbus five hundred years before (Plate 36).

The Perkins, Bacon (1867) stamps of *Turks Islands* (Plate 36) were superseded in 1881 by a De La Rue series, some of the values being printed from the old line-engraved plates, which like their predecessors bore the Queen's profile. In 1900 a line-engraved set, inscribed "Turks and Caicos Islands," was introduced; the design, taken from the Colonial seal, is emblematic



PLATE 36. POSTAGE STAMPS OF THE WEST INDIES AND SOUTH AMERICA.



of the local industry, and represents a ship being supplied with salt from the shore (Plate 36).

The *Virgin Islands* first issued stamps in 1866. The design (Plate 36) showed an emblematical figure, with an aureole, holding a lamp in her hand, and surrounded with eleven lamps, the whole probably relating to the legend of St. Ursula and the eleven thousand virgins. The new design of 1867 showed another figure, with an aureole of stars (Plate 36). All these stamps were lithographed by Waterlow and Sons, though De La Rue in 1879 made a printing of the 1*d.* value. In 1880 the latter firm supplied stamps of their own "Queen's profile" type. From 1890 to 1899 the Virgin Islands had no stamps of their own, but in 1899 a "concurrent" series was issued, this time showing a sainted female figure bearing a lily (Plate 36), was made, and was succeeded in 1904 by an Edwardian set.

## XXIII

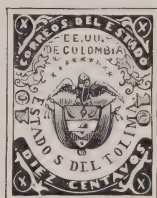
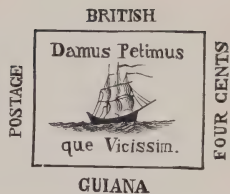
### POSTAGE STAMPS OF SOUTH AMERICA

THE first postage stamps of the *Argentine* Confederation were issued in 1858, and were lithographed under official inspection at Paraná, then the seat of government. The design showed part of the national arms—a rayed sun and two clasped hands holding a Phrygian cap—and was inscribed "Conf<sup>on</sup> Argentina" (see Plate 36). In 1862 these began to be superseded by a series of somewhat similar design, but inscribed "República Argentina," and lithographed at the Buenos

Aires Mint. There was at this time a want of uniformity in the use of postage stamps, for while the eastern parts of the country were still using the old Confederation stamps, and the western parts the stamps of the Republic, Buenos Aires, and Corrientes, though members of the Republic, retained their own "Profile of Liberty" designs. It was therefore decided to suppress these various issues and adopt one type for the whole country, and in 1864 a new line-engraved design, with portrait of Rivadavia, was introduced (see illustration of the 10 centavos, Plate 35). The plates were made in England, but the printing was done in Buenos Aires. From 1867 to 1882 all the stamps were the work of the American Bank Note Co.; they bore portraits of Argentine celebrities, and typical examples are illustrated on Plate 35. Since that date they have been manufactured in Buenos Aires itself, and have nearly all depicted great men of the country. The present issue, however, represents an allegorical figure of the Republic, with the sun rising over the Rio de la Plata (Plate 36).

The first issue (1866) of *Bolivia* was a combined series for postal and fiscal use ("Correos—Contratos"); the design was roughly engraved locally, and showed the condor of the Bolivian arms (Plate 36). In 1867 it was superseded by another set of New York manufacture, with the national arms (Plate 36); the hill which appears in the blazonry of these is a view of the "Cerro de Potosi," the building on the side being a small chapel, and the animal a llama. Later issues have been both of local and foreign make, and all bear either portraits of distinguished South Americans or else the Bolivian arms.

*Brazil* made its first issue as early as 1843. It was





intended to adopt the Sovereign's head as type, but the director of the Rio de Janeiro Mint, fearing that obliterating such stamps might seem disloyal, made representations on the subject to the Minister of State, and it was decided to adopt a large "numeral" type (see Plate 36), known to philatelists as the "bull's-eye." The design was executed by two of the Mint engravers, and the printing was done at the National Treasury. In the following year a series of smaller shape, called the "italic figure" issue (Plate 36), was substituted, and it is worthy of note that they were expressly ordered to be printed on very thin paper so that they could not be detached from letters without being torn. These again were changed in 1850 for a small "roman figure" type. In 1866 a series with portrait of Dom Pedro appeared, line-engraved by the American Bank Note Co., and was replaced in 1878 with another set of the same character, as illustrated on Plates 35 and 37. From 1881 to 1906 all the stamps were manufactured at Rio, and until 1888 various small designs were in use, including one of the Emperor's profile (Plate 36), the Imperial crown (Plate 36), and one of the Bay of Rio de Janeiro. After the Emperor's deposition, a new series, with the Southern Cross and inscribed "E. U. do Brazil" (Plate 36), was issued by the Provisional Government. Under the Republic various other designs have been in use, generally showing a view of the Bay, or a profile of Liberty (Plate 38), but the line-engraved series of 1906, by the American Bank Note Co., is chiefly composed of portraits of notable Brazilians.

The first issue of *British Guiana* was made in 1850, and the set consisted of three values—4, 8, and 12 cents. In the following year a 2 cent stamp was added for

letters delivered locally in Georgetown. The design of these stamps was a primitive arrangement of loose type and printer's rule set up at the "Royal Gazette" office, and initialled in manuscript by a postal official. All four labels are now scarce, but the 2 cents is far and away the rarest, and, indeed, remained undiscovered until 1877-8. Four copies were then unearthed, two going to one dealer (Ridpath, of Liverpool), and two to another (Alfred Smith and Co.), and one of these latter, now in the British Museum, is shown in Plate 1. In all, only ten specimens of this rarity are known to exist. In 1852 the locally-made stamps were superseded by 1 and 4 cent stamps manufactured in London by Waterlow and Sons, and these, from an error of the engraver's, who rendered the Colonial motto as "Damus patimus [instead of 'petimus'] que vicissim," are called by philatelists the "Patimus" issue (see Plate 38). From 1853 to the present date all the regular issues have been of London make, and all types have borne the motto and "Ship" of the Colony (Plate 38).

Some type-set local provisional issues have, however, been made from time to time. That shown on Plate 1, and also illustrated in the woodcut on Plate 37, was employed in 1856, and consisted of two values, a 1 cent and a 4 cents. Of these the 1 cent, printed in black on red paper, is the rarest stamp in the world. Only one copy is known to exist; it was discovered in 1878, and is now in a celebrated Parisian collection. Other type-set provisionals were made in 1862 and 1882; those of 1862 were initialled "R.M., Ac.R.G." by Mr. Robert Mather, the Acting Receiver-General; and those of 1882 were perforated with the word "Specimen" as a control-mark. A Jubilee series dated "1897" shows views of Mount Roraima (Plate 38) and Kaieteur Falls.



PLATE 38. POSTAGE STAMPS OF SOUTH AMERICA.

TON  
PUBLIC  
LIBRARY



In 1858 the state *Buenos Aires* issued roughly executed stamps, showing a steamer (see Plate 38). These stamps, known as the "barquitos," were made at the Buenos Aires Mint; the plates were nailed to a wooden block, and the nails went through the holes represented by the white circles in the angles of the stamps. In 1859 a series with profile of Liberty (Plate 38) was substituted; it was engraved in Paris, and first supplies were printed there, but later impressions were made locally. Their use ceased in 1864.

All the postage stamps of *Chili* have borne the head of Columbus, or "Cristóbal Colón," as his name is written in Spanish. The first issue (1853), shown on Plate 37, was line-engraved by Perkins, Bacon and Co., and the first supply was printed by that firm, later impressions being made in Chili itself, either direct from the plates or from a lithographic transfer. In 1867 a somewhat similar design, engraved by the American Bank Note Co. was introduced, and later issues have been the work either of that firm or of Messrs. Waterlow.

The large group of stamps classed under the head of New Granada or *Colombia*, includes stamps issued for Colombia itself (see Plate 37), and stamps issued for the separate "sovereign states." In most cases the designs have borne the Colombian arms, with the horns of plenty, the flower, the Cap of Liberty, and the isthmus, with ships sailing (motto "Libertad y Orden"). The first issue (1859) was inscribed "Confed[eración] Granadina," but this name was changed on that of 1861 to "Estados Unidos de Nueva Granada," and of 1862 to "E. U. de Colombia." The triangular stamp of 2½ centavos (1865), illustrated on Plate 37, was issued to pre-

pay delivery to the receiver's house ; letters which did not bear it had to be applied for at the post-office. In 1886 the present designation of " República de Colombia " was adopted in the stamps.

The following Colombian States have issued stamps of their own, but it is believed that these separate issues have now all been abolished, and that the gold currency series (1904) of Colombia is alone in use. *Antioquia* (1868-1904) ; *Bolívar* (1863-1904) ; *Boyaca* (1899-1904) ; *Cundinamarca* (1870-1904) ; *Santander* (1884-1905) ; and *Tolima* (1870-1903). Specimens of Bolívar and Tolima stamps are shown on Plate 37. Special stamps were also issued in 1889 and 1903 for the city-post of *Bogotá*.

In 1858 *Cordoba* issued locally-lithographed stamps, showing the arms (a tower, etc.) in an oval (Plate 38). Their life was a short one, and they were probably not in use after 1859.

The design (see Plate 38) of the *Corrientes* stamps, first issued in 1856, is a rough copy of the French stamps of 1849, and its history is a curious one. The Director of the State Printing Establishment of Corrientes, Señor Coni, undertook to make the stamps, but was unable to find any engraver in the city capable of producing a die. He happened to speak of this difficulty one day in the hearing of the baker's boy, who was bringing bread to his house, when, to his surprise, the lad said that he could do the work for him, as he had been apprenticed to an engraver in Italy, his native country. Señor Coni showed him a French stamp, which the boy undertook to copy, with the lamentable result shown. The *Corrientes* stamps franked letters sent by the provincial post. In spite of repeated protests from the Argentine postal

administration (beginning as early as 1862), against any such separate organization, the use of these provincial stamps continued until 1880.

In 1865 the first stamps of *Ecuador* appeared. They were manufactured at Quito, and the design showed the national arms (see Plate 38); the 1 real value was printed in two different colours, the green impressions being, it is said, for interior, and the yellow for exterior correspondence. From 1881 to 1897 the issues were of line-engraved American make, and showed either the arms or the ruling President's portrait. The still-current issue of 1899 is by Waterlow, and bears portraits of various celebrities of the country.

The *Falkland Islands* issued stamps in 1878 (Plate 38), engraved by Bradbury, Wilkinson and Co., and bearing the same profile of the Queen as the Transvaal stamps of that year. Since 1884 all the printings and new line-engraved designs, both Victorian and Edwardian, have been made by De La Rue.

*French Guiana* in 1886 began to overprint French colonial stamps with its own name ("Guy. Franç." or "Guyane"). After using the ordinary "Commerce and Navigation" type from 1892 to 1904, it adopted a pictorial wood-engraved series in the latter year. The designs showing an ant-eater (one of the supporters of the colonial arms), a native gold-washer, and a palm-grove at Cayenne; illustrations of these are given on Plate 38.

The first issue of *Paraguay* was made in 1870, under the direction of the Buenos Aires Post-Office Depart-

ment, Argentina, with its allies (Brazil and Uruguay), having occupied Asuncion, the capital, in 1869, and instituted a provisional government. The design showed the lion and Phrygian cap of the Paraguayan arms (Plate 38), emblems which appeared again on the issues of 1879 and 1884, also printed in Buenos Aires, and on the issue of 1887, printed in Leipsic. The 1892 issue was of Leipsic manufacture, and bore the portraits of various Paraguayan statesmen. Later issues have again depicted the Paraguayan lion, and have been the work of various Buenos Aires firms.

At the end of 1857 the Government of *Peru* decreed the issue of postage stamps, but first of all the Director-General of Posts made the experiment of using stamps belonging to the Pacific Steam Navigation Co. (see the "1st P. S. N. C." illustrated on Plate 38). The stamps had not hitherto been employed by the Company for its own purposes, and it gave a supply of them free of charge to the Peruvian Government, which issued them during the three months ending 28th February, 1858, for franking letters between Lima and Chorrillos. On 1st March the regular Peruvian stamps appeared. The designs, illustrated on Plate 37, were drawn on stone by Emilio Prugue at Lima; and were ordered by the decree to bear secret marks to control their genuineness. In 1862 appeared stamps of similar types, but with the arms embossed (Plate 38). The dies were engraved in Paris and sent out with a "Lecocq" machine, which printed the stamps on endless strips of paper; the coloured impression was struck first, and then as the stamps advanced through the machine, they were successively embossed, perforated if necessary, and gummed. In 1866, under the dictatorship of Prado, line-engraved

stamps were issued, made in New York, and showing two llamas on a mountain ledge (Plate 38). After Prado's fall, in 1868, the old "Lecocq" type was reverted to, and was followed 1871-3 by a stamp for letters sent between Lima, Callao, and Chorrillos (Plate 38), and one for Lima town-letters, having an embossed llama for its design. From 1874 all the Peruvian stamps have been line-engraved in New York, and until 1896 bore either the arms or a rayed sun. During their occupation of Peru, the Chilians in 1881 surcharged various Peruvian stamps with the arms of Chili, afterwards substituting their own postage stamps. At the end of 1883 the Peruvian employees again took possession of the post-office at Lima, and "habilitated" the later Peruvian issues in stock with a triangular mark inscribed "Peru" (Plate 39). In 1894 various obsolete stamps were also "habilitated" by being overprinted with a portrait of General M. Bermudez in black (Plate 39). Among later designs may be mentioned the issue of 1896, which bears the effigies of Manco Capac, Pizarro (Plate 39), and La Mar.

*Surinam* issued stamps in 1873, and all its emissions (except a locally type-set provisional  $2\frac{1}{2}$  cent stamp of 1893) have been of ordinary Dutch colonial types.

It was probably in 1856 that the first issue of *Uruguay* was made. The design was lithographed at Montevideo and showed a rayed sun, with the word "Diligencia" above (Plate 39), the reference being to the diligences by which the mails were carried. To these stamps other values of the "Montevideo" type, illustrated on Plate 37, were added about the beginning of 1859, and later in the same year a new series, with the same inscriptions, but in smaller lettering took its place. In 1864 another

series ("República Oriental" type, see Plate 37), was issued, bearing the arms of Uruguay, on which are seen a pair of scales, the Cérro de Montevideo, a horse, and a bull. The 1866 issue inscribed "República del Uruguay" (Plate 39), was lithographed by Maclure and Macdonald of London; the first supply was sent out from London, but later printings were made both in London and Montevideo, duplicate stones have apparently been sent out to Uruguay. Most of the later issues have been engraved in New York, or by Messrs. Waterlow in London, but the recent low values are lithographed at the Montevideo "School of Arts and Trades." The designs of these later issues are too numerous to describe in detail; they include portraits of celebrated Uruguayans, allegorical emblems, and various views, including the Fortress and the Cathedral of Montevideo on the high values of the 1895 series.

In 1859 and 1861 *Venezuela* issued lithographed stamps with the arms and the motto "Libertad." In 1863 these were superseded by a set of the eagle type, illustrated on Plate 37, replaced in its turn in 1866 by a set inscribed "E.E. U.U. de Venez<sup>a</sup>". Since 1879 nearly all the stamps have borne a profile of Bolivar, and there have generally been two sets in concurrent use, one inscribed "Escuelas" (Plate 39), or "Instruccion" for inland postage, and the other "Correos" for foreign postage. There is one department for "Stamps and Schools," and a decree of 1870 ordered that "the total product of the duty of postage stamps shall be applied integrally to popular primary education."



PLATE 39. POSTAGE STAMPS OF SOUTH AMERICA AND AUSTRALASIA.



## XXIV

POSTAGE STAMPS OF AUSTRALIA AND  
OCEANIA

IN 1901 *British New Guinea* issued a series of stamps, whose design represents a proa, or native boat (see Plate 39).

The native government of the *Cook Islands* Federation issued stamps in 1892. The design was a simple type-set one, manufactured, like the following issue, by the New Zealand government. In the same year Queen Makea wrote to the Premier of New Zealand thanking him and the New Zealand people "for their many kindnesses to us in these islands" and saying, "our Post-Office is at work, and people from England and other places are sending money to buy our stamps. Mr. Moss, the British Resident, advises us to get new and good stamps with the money, and the Parliament have decided that my likeness as Chief of the government shall be upon them. Will you kindly allow those who make the New Zealand stamps to make ours?" Stamps with Makea's portrait (Plate 39) appeared in 1893, though they caused a little jealousy among the queens of the other islands. In 1898 another type was added, showing a bird, locally known as "torea," flying over the sea, with Rarotonga and its twin peaks in the background. (Plate 39.)

The government postage stamps of *Fiji* were preceded in 1870 by a series inscribed, "Fiji Times Express"

(see Plate 39), issued by the proprietors of the "Fiji Times" in connection with the postal system then established by them. In the following year certain Englishmen set up a Fijian government with the principal chief, Cakobau, as King. A national postal system was established, and at the end of 1871 stamps manufactured by the New South Wales government and inscribed "C. R." (Cakobau Rex) were issued (Plate 39). They had the value expressed in pence, but as the current money of account was then dollars, the stamps were almost immediately afterwards surcharged with the value in cents. In 1874 Fiji was annexed by Great Britain, and the stamps were surcharged "V. R." British currency having been adopted, the definitive issue of 1879 had the value expressed in pence; the stamps were made from the old die, with the "C" of "C. R." altered to "V." (Plate 39). In 1882 high values with the Queen's profile appeared, and in 1893 another design was introduced, drawn by the Suva postmaster and representing a native canoe and rising sun, the whole emblematic of "the progress of the young colony" (Plate 39). The current series, by De La Rue, is of ordinary Edwardian type.

*French Oceania* ("Etablissements de l'Océanie") uses stamps of the ordinary French colonial type.

*German New Guinea* has had stamps of ordinary German colonial type since 1897.

At the end of 1851 the first stamps of *Hawaii* were issued. They are known to American collectors as the "Missionaries," and the series consisted of three values, 2, 5, and 13 cents, all of a simple type-set design, inscribed "Hawaiian Postage". The 2 cents (see Plate 1)

is a stamp of extreme rarity, and a second type of the 13 cent stamp inscribed "H. I. & U. S. Postage", and issued in 1852 is also of considerable scarcity. The altered inscription indicates that the postage was divided between the Hawaiian Post-Office and the United States Post-Office, 5 cents going to the former, and the remaining 8 cents to the latter. This division of the amount was actually inscribed on the 13 cent stamp of the next issue (1853), line-engraved in Boston and bearing a portrait of Kamehameha III (Plate 39).

In 1859 stamps of 1 and 2 cents inscribed "Interisland Postage" (Plate 39) were issued; they were type-set at the office of the "Polynesian" newspaper. In 1862 a Boston-lithographed stamp of 2 cents, with portrait of Kamehameha IV appeared. This was succeeded in 1864 by a 2 cent stamp with a similar portrait in oval ("Elua Keneta" type, Plate 39), line-engraved by the American Bank Note Co., who manufactured all the Hawaiian stamps after that date, with the exception of a type-set 5 cent stamp made in 1865, issued provisionally pending the arrival of the new engraved stamp of that value. From 1864 to 1893 various types with portraits of Hawaiian royalties appeared, but on the overthrow of the monarchy all the stamps in stock were surcharged "Provisional Gov<sup>t</sup>, 1893"; a specimen of the 1 cent, portrait of Princess Victoria Kamamalu, with this overprint, is shown on Plate 39. They were superseded in 1894 by a set of various designs, including a view of Honolulu (Plate 39) and a portrait of the President, Sanford B. Dole (Plate 39). In 1898 the islands were transferred to the United States, and in 1900 the Hawaiian issues ceased to be available for postage.

Since 1897 the *Marshall Islands* have had ordinary

German colonial stamps, at first with the inscription "Marschall-Inseln," afterwards corrected to "Marshall-Inseln."

In 1860 a stamp of the design shown on Plate 37 was issued in *New Caledonia*. It was a rough imitation of the current French stamp, and was drawn by a sergeant of marines, named Triquerat, stationed at Nouméa. It is said that he engraved them with a pin-point on a piece of stone found locally, but whatever was the exact mode of production, it is certain that each stamp in the sheet of 50 was separately drawn by hand, and differs from the rest. When the existence of this stamp was brought to the notice of the postal authorities in Paris, they decided that its issue without their permission was irregular, and it was suppressed in 1861. From 1862 to 1881 ordinary French colonial stamps were in use, but in the latter year the colony began to surcharge these stamps with "N. C. E." or "N<sup>lle</sup> Calédonie." In 1892 the ordinary "Commerce and Navigation" series appeared, succeeded in 1905 by a new set, with three types showing respectively a bird called "cagou," the harbour of Nouméa (Plate 39) and a sailing-ship.

The first adhesive stamps (1850) of *New South Wales* are generally known to philatelists as the "Sydney Views"; the design is a rough reproduction of the eighteenth-century seal of the Colony, which shows "Convicts landing at Botany Bay; their fetters taken off and received by Industry sitting on a bale of goods with her attributes, the distaff, bee-hive, pick-axe, and spade, pointing to oxen ploughing; the rising habitations and a church on a hill at a distance, with a fort for their defence." There were three values, 1*d.* (see illustration on

Plate 37), 2*d.* and 3*d.*, printed from copper plates; each stamp on the plate was separately engraved by hand, and as each plate contained 24 or 25 stamps, it will easily be understood that, as time was pressing, it was found necessary to employ separate engravers for each plate. Those chosen for the three values were respectively Clayton, Carmichael and Jervis, all rival workers in Sydney.

It was found that the copper plates wore out with great rapidity, and the next issue in 1851-2 of 1*d.*, 2*d.* (see illustration on Plate 37) and 3*d.* stamps was engraved on steel by Carmichael, who was considered by the authorities to be "the most competent engraver." He also engraved a 6*d.* stamp (1852), but as the use of this value was limited, it was considered that a copper plate would suffice for it, but "owing to his dilatoriness" (Mr. Basset Hull writes) "Carmichael had apparently forfeited all claim to consideration," and the 8*d.* stamp (1853) was engraved on copper by Jervis. To Jervis was also given the work of retouching Carmichael's 2*d.* and 6*d.* plates in 1853, and engraving a new copper plate of 2*d.* at the same time. The Jervis-engraved 2*d.* stamps are of inferior workmanship to that illustrated, and have six-rayed stars in the centre of the crosses in the angles.

In 1854-5 stamps of 5*d.*, 6*d.*, 8*d.* and 1 shilling were engraved by Perkins, Bacon and Co., in the large square types illustrated on Plate 40. Of these the 6*d.* and 1 shilling only were at first printed in London, the 5*d.* and 8*d.* being always printed locally from the plates sent out to the Colony. The 1*d.*, 2*d.*, and 3*d.* of the "diadem" type (see the fourth illustration on Plate 40) were also engraved in London but printed locally. In 1860 a 5 shilling stamp (Plate 40), was issued; it was engraved by Perkins, Bacon and Co., from a drawing by

E. H. Corbould, son of the designer of the first stamp of Great Britain.

In 1862 a stamp of 2*d.* with profile of Queen on lined background was surface-printed by De La Rue (see Plate 40) and from that date to 1888 all the new stamps were of similar style and produced by the same firm. In 1888 a centennial issue of local designs and manufacture was introduced; among the types of this series may be mentioned representations of an emu, a lyre-bird, Captain Cook (Plate 41) and Lord Carrington. They are pitiable specimens of Australian art, but an even lower depth has been reached in the current 2½*d.* stamp (Plate 41).

From 1855 to 1873, *New Zealand* used Perkins, Bacon and Co.'s line-engraved design with full-faced portrait of the Queen (see Plate 40), the first supply being printed in London, and followed by local impressions. The issues of 1873 and 1882 (Plate 40) were engraved by De La Rue, though printed locally, but the ½*d.*, 2½*d.* and 5*d.* of 1895 were of local manufacture, and almost as bad as the New South Wales productions. In this case, however, the failure was recognized and the pictorial series (1898 etc.) now in use was line-engraved by Waterlow and Sons, some early printings being done in London, and other printings in the Colony. Among the designs may be mentioned various views, such as Lake "Wakitipu" (an engraver's mistake, as shown on Plate 41), afterwards corrected by him to "Wakatipu," the Terraces of Rotomahana, and a view of Mount Cook (Plate 41). Native birds, the kiwi (apteryx) and the kaka are also represented.

The stamps of *Queensland*, from 1860 to 1879, were of





one type (see Plate 25) line-engraved by Perkins, Bacon and Co., who made the earliest printings; later printings were done in the Colony, generally direct from the plates, and occasionally from lithographed transfers. In 1879 a new design, engraved by William Bell of Sydney, and illustrated on Plate 40, was introduced. Bradbury, Wilkinson and Co., supplied the line-engraved plates for the large-size high value stamps of 1882 (Plate 41) and they also made the original die for the 1882-3 typographed series (see illustration of the 1*d.* on Plate 41). Nearly all the later types have been locally engraved copies of Bradbury's original.

The first issue of stamps for *Samoa* (1877) was a series (Plate 41) inscribed "Samoa Express," a private undertaking, established by a Mr. W. E. Agar, for the conveyance of letters to and from Apia and the neighbouring islands and New Zealand. The stamps were made in Sydney, and withdrawn from use in 1882, when the concern was abandoned as a failure. In 1887 a new series appeared, issued by the Samoan authorities, and manufactured by the New Zealand government. The design showed a palm-tree (Plate 41), and in 1892 a 2½*d.* stamp with portrait of King Malietoa Laupepa (Plate 41) was added. In 1899 the stamps in use were surcharged with the words "Provisional Govt." and since 1900 (Great Britain having renounced her rights in exchange for the German rights in Tonga), Germany has issued stamps of her ordinary Colonial type for use in those Samoan islands which passed to her.

*South Australia* in 1855 issued stamps of the type shown on Plate 40, line-engraved by Perkins, Bacon and Co., who also printed the first supply. Other types

by the same firm were introduced in 1860 and 1867 (see Plate 25). During the period from 1868 to 1887, various designs with the Queen's profile, engraved by De La Rue and Co., but printed in the Colony, were introduced, and to these, in 1894, were added 2½*d.* (Plate 41) and 5*d.* stamps of local design. A ½*d.* stamp of 1899 shows a view of the General Post-Office at Adelaide and is also a local production (Plate 41).

At various times from 1882 to 1893, *Tahiti* has over-printed French colonial stamps with its name, but since the latter year the French Oceania series has been in use there.

In 1853 appeared the first issue of *Van Diemen's Land*. There were two values—1*d.* and 4*d.* (the latter illustrated on Plate 40)—and each stamp on the copper plate of twenty-four stamps was separately drawn by the engraver, C. W. Coard. The stamps were printed at the "Courier" newspaper office; and "an eye-witness describes the process as being a somewhat arduous one; for the printer kept a lemonade-bottle full of rum at his side, to which he had recourse at frequent intervals." In 1855 they were superseded by stamps, line-engraved by Perkins, Bacon and Co., who printed the first supply, and "by a mistake which they much regret," as they afterwards wrote, the plates were sent out to the colony at the same time. The result was, of course, that later supplies of this type were printed locally, in this case also at the "Courier" office, until 1864, when the printing was undertaken by the Tasmanian Government itself. In 1858 6*d.* and 1 shilling stamps of the types illustrated on Plate 40 were introduced, and the name of the colony appeared for the first time as *Tasmania*. From 1870

to 1900, various "Queen's profile" stamps engraved by De La Rue were issued, and in 1900 a line-engraved pictorial set appeared, also engraved by them and showing various views of Tasmanian scenery (see Plate 41). In some cases the printing of the De La Rue types was done in London, and in others at Hobart and Melbourne.

*Tonga*, in 1886, after borrowing a small supply of stamps from Fiji, issued a series of its own, manufactured by the New Zealand Government, and bearing the profile of the aged King Jioaji (George) as shown in Plate 41. These were followed in 1892 by designs bearing the arms of Tonga and a new portrait of the King. In 1895 a new type appeared, with portrait of his great-grandson, George Tubou II, lithographed at the "Star" newspaper office, Auckland (see Plate 41). The current "pictorial" series of 1897, line-engraved by De La Rue, is inscribed "Toga" (pronounced "Tonga"), and includes among the designs "a spreading bread-fruit-tree, the perennial food supply of the Tongan native; the remarkable prehistoric trilith (Plate 41); a cluster of various coral growths; and views of the island of Haabai and Vavau Harbour."

The early issues of *Victoria* form an interesting group of honest old colonial-made designs. The first, issued in 1850, when it was made a separate colony, showed a seated portrait of the Queen, with orb and sceptre (Plate 41). The stamps were lithographed from dies engraved by Thomas Ham of Melbourne, whose initials appear on the 2*d.* stamps, the "E W" found on the other values being probably those of an engraver in his employ. Ham was also responsible for the engraving on steel and printing of the 2*d.* stamp of 1852 (Plate 41),

which bore a full-length figure of the Queen seated on the coronation chair. Each stamp on the plate of this design was separately engraved, and the lower angles have an alphabetical lettering like that on the early British stamps but with certain unexplained irregularities. Later printings of Ham's types of 1850-2 were made by Campbell and Fergusson, but their impressions were not made, like Ham's, direct from the plate, for "the stream of immigration which set in in the year 1853 caused such an enormous increase in the work of the Post-Office, and in the consumption of the stamps of 2 pence, and that is probably the reason why the more rapid mode of producing the stamps by lithographic transfers was adopted by Campbell." This firm also lithographed the octagonal 1 shilling stamp of 1854. Stamps of 6*d.* (Plate 41) and 2 shillings inscribed "Postage Stamp" were issued in 1854; these were engraved on blocks of hard boxwood by Mr. S. Calvert, each stamp on the block being cut separately, and so showing slight differences. In 1856 a type, inscribed "Victoria" and showing the Queen on the coronation chair (Plate 41) was introduced; it was finely line-engraved by Perkins, Bacon and Co. The next design is known as the "emblem" type (Plate 41), from the cow and sheep and the ship in the upper angles, and the palette and drawing materials and the mining "cradle" and implements in the lower angles. This design was engraved by Calvert Bros., who printed the earlier supplies, later impressions being made by the government itself. From that date all the designs have been engraved in the colony (except the 2*d.* of 1870, engraved by De La Rue), and printed by the government. The types have nearly all shown a profile of the Queen, and call for no remark; examples are shown in the 9*d.* and  $\frac{1}{2}$ *d.* stamps on Plate 40.



PLATE 41. POSTAGE STAMPS OF AUSTRALASIA.



The first issue (1854) of *West Australia* included a black 1*d.* stamp, line-engraved by Perkins, Bacon and Co., and showing the black swan of the colonial arms (Plate 25). At the same time locally lithographed stamps of 4*d.* and 1 shilling (see Plate 42) appeared; the central part of these was reproduced from the black stamp, 1858. In 1856(?) a 6*d.* locally lithographed stamp appeared, followed (probably in 1857) by a stamp of 2*d.*, both of the larger octagonal type shown on Plate 42. Plates of 2*d.*, 4*d.*, and 6*d.* stamps were sent out by Perkins, Bacon and Co. to the colony in 1860 and printed from there, together with the old 1*d.* plate of the same type, but the local printings were unsuccessful and the plates were returned to London, where the later impressions from them were made, at first by Perkins, Bacon and Co., and afterwards by De La Rue. In 1872 this firm began to supply surface printed stamps resembling the 3*d.* stamp illustrated on Plate 42. The current series, which includes both the "Swan" type and types with profile of Queen Victoria, is manufactured in Melbourne.

## XXV

## LOCAL POSTAGE STAMPS

WHEN a country has a national postal system, any postage stamps not issued by the general postal administration or its agents or by a foreign power, and intended to frank correspondence circulating only within that country, are called by philatelists "local stamps."

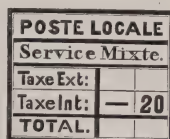
The number of local stamps is very large, though few have appeared of late years, and it is impossible to do

more here than refer briefly to a few of the leading groups. Those of *China* were suppressed in 1897 on the creation of the Imperial Chinese Post in 1897. They may be dismissed as made for sale to collectors, but here, as in the case of other locals, of which the same sweeping remark will be made, it is probable, indeed almost certain, that some at least of the earlier issues were made to fulfil genuine postal requirements, and the separation of the wheat from the chaff is a work to which the researches of philatelists might well be directed. In *Denmark* the Holte stamps (1870) were legitimate, but the rest may be rejected. Under *Egypt* we have the Suez Canal Company's series of 1870, a short-lived issue of interest and authenticity. The Helsingfors and Tammerfors locals of *Finland* are quite authentic, but the locals of *Germany* form an entirely worthless collection. The "Mount Currie Express" of *Griqualand* (1874) is of good standing. The *Madagascar* ("British Inland Mail") stamps of 1895 were made for collectors. In *Morocco*, the "Tanger-Fez" issue of 1892 was legitimate, but the other local series are philatelically worthless.

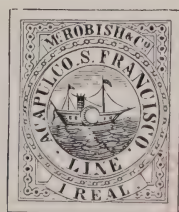
In 1866-7 many issues of "Circular Delivery" companies appeared in *Great Britain*, in London, Liverpool, and some Scottish cities. They were suppressed as an infringement of the Post-Office monopoly; though some were made for collectors, the stamps, in their inception, were intended for genuine use. The various "College" stamps issued in Oxford and Cambridge from 1870 to 1884 were finally suppressed in 1886 at the instance of the Postmaster-General. The Oxford Colleges in question were All Souls, Exeter, Hertford, Keble, Lincoln, Merton, and St. John's, and the Cambridge Colleges, Selwyn, Queens', and St. John's.



## LOCAL POSTAGE STAMPS



## BOGUS POSTAGE STAMPS





In *Norway*, the earlier issues of Drammens and of Drontheim ("Throndhjems By-post," Plate 42), are authentic, but the rest are probably nearly all of the "made-for-collectors" class.

A large group of great interest and undoubted authenticity is that of the *Russian* locals (sometimes called "rural" stamps), issued by the rural postal administration, under the authority of the local assemblies or zemstvos. The zemstvos were established by an Imperial ukase of 1864, and rural postage stamps appeared as early as the year following, but they were not formally permitted until the decree of 1870. Their franking power did not extend beyond the limits of each district, and as the Imperial post-office spreads its facilities, so the necessity for the "rural" stamps diminishes, and they are tending to disappear from circulation. Typical examples are shown on Plate 43, and among these will be noticed the arms of Belozersk, typifying the triumph of the Cross over the Crescent, while the lower part recalls its "white lake" rich in fish; Chern and Kherson, with sheaves of corn and implements typifying their agricultural industries; while the peak on the stamp of Valdai reminds us of the chain of mountains which bears its name.

In *Sweden* the issues for Stockholm (1887-8) were in genuine circulation. The locals of *Switzerland* were issued mostly about 1866-73, by various hotel keepers, and represented a charge for conveying letters from the hotel to the nearest federal post-office, which, in the case of the Maderanerthal (Plate 42) was at Amsteg. With one or two exceptions they were, I believe, issued

to fulfil a legitimate service. The authenticity of the *Tierra del Fuego* local (1891) has not been established. In *Turkey* the "Poste Locale" stamps (1865) of Constantinople, manufactured by Perkins, Bacon and Co., are authentic. They were issued by one Liannos, of Greek origin, under the authority of a firman of the Sultan, and he also used postage-due stamps of the "Poste Locale" type, illustrated on Plate 42, which are found on letters received by foreign post-offices established in Constantinople, and delivered to the addresses by the agency of Liannos's post.

The local stamps of the *United States* form an extensive and interesting group. The first issued was the "City Despatch Post" stamp (New York) issued in 1842. Few locals appeared after 1860, for in that year Congress reduced the letter-carrier's charge on letters delivered to the addressee's residence to 1 cent in order "more successfully to compete with private expresses in the delivery of the local correspondence of the cities." The specimen illustrated on Plate 42 is a Chicago local of authentic character, but nothing is known, I believe, of its history and date.

Under *Western Australia*, "Coolgardie Cycle Express Company's" stamps (1895-7) have been catalogued, but no proof of their *bona fides* has been given.

# RUSSIAN LOCAL POSTAGE STAMPS



ALATYR (1869)



BELOZERSK (1872)



CHERN (1871)



ELETS (1873)



GDOV (1874)



GRIASOVETS (1873)



KHERSON (1870)



LIVNY (1871)



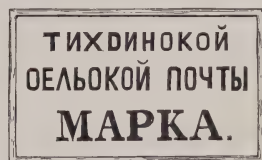
PSKOV (1871)



RZHEV (1869)



TAMBOV (1872)



TIKHVIN (1871)



UST-SYSOLSK (1874)



VALDAI (1871)



VESIEGONSK (1873)



XXVI

POSTAL STATIONERY

POSTAL stationery, that is to say, stationery impressed with postage stamps, is divided into two great classes: (i) Envelopes, including letter-sheets, registration-envelopes, and bands for printed matter; and (ii) Post-cards, including letter-cards.

The collection of this material is hardly inferior in interest to the collection of adhesive stamps, but it has fallen into neglect through the alleged inconvenience of storing and arranging the pieces, and in English-speaking countries this neglect has been unduly accentuated of late years, by the exclusion of "entires," as they are called, from the philatelic magazines and catalogues.

In the case of envelopes, there is no reason why the stamps should not be cut out (with large square margins preserved,) from the envelopes, and mounted as adhesives. Such treatment, it is true, has often been denounced as a kind of sacrilege, but I would quote the words of the late Edward L. Pemberton, who, writing in 1872, said that for his part "he was of opinion that the collection of the cut specimens and their arrangement with the adhesives is to be counselled and allowed; it is *not* the scientific or strictly correct way to collect, but as a matter of expediency. . . . the burden imposed by the collection of whole envelopes as *the* thing and nothing less, should be removed, and those who elect to abide by cut specimens, should not be considered less good philatelists on that account." In special instances it may be desirable to keep envelopes entire, as, for example, the Ham-

burg envelopes watermarked with the castle, and the Swiss watermarked with the flying dove and letter, while sometimes the envelope has a "patte" or impressed seal design on the flap, such as the lion and palm-tree on the earlier Indian  $\frac{1}{2}$  anna envelopes (see Plate 44). Of course envelopes of exceptional rarity, such as could hardly be replaced in entire condition, should be preserved intact.

The first envelopes issued were the Sydney (1838) and the "Mulready" envelopes and covers (1840), described in Chapter I. These latter were followed in 1841 by embossed 1*d.* and 2*d.* envelopes (Plate 44). The matrix-die of the Queen's head was the work of William Wyon, R.A., engraver to the Mint, and his initials are found on the base of the neck. The other values of Great Britain, shown on Plate 44, were impressed by the Inland Revenue authorities on paper specially sent in by the public; no envelopes bearing these stamps were ever sold by the Post Office. An Edwardian series ( $1\frac{1}{2}$  pence to 1 shilling) of similar designs is now in use in the same way, but the practice of inserting date plugs in the dies has been abandoned. Finland was the next country to issue envelopes after Great Britain, and the Finnish envelopes, which appeared in 1845 on New Year's Day, remained unaccompanied by any adhesive stamps until 1856.

Registration-envelopes were first issued by Great Britain (1878), and many of the Colonies issue similar varieties. These envelopes have, however, been adopted by very few foreign countries, and then apparently only because the adhesive stamps in concurrent use came from London manufacturers.

The first band issued was the 1 cent, blue, of the United States (1857), with embossed profile of Franklin.

# ENVELOPE STAMPS



CANADA (1862)



CEYLON (1857)



CEYLON (1857)



COSTA RICA (1886)



GREAT BRITAIN (1872)



GREAT BRITAIN (1841)



GREAT BRITAIN (1841)



GREAT BRITAIN (1870)



GREAT BRITAIN (1859)



GREAT BRITAIN (1859)



GREAT BRITAIN (1859)



INDIA (1856)



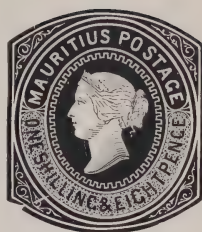
# ENVELOPE STAMPS



MAURITIUS (1862)



MAURITIUS (1872)



MAURITIUS (1872)



NATAL (1901)



NEW ZEALAND (1900)



NEW ZEALAND (1900)



PRUSSIA (1851)



SAXONY (1863)



SWEDEN (1872)



UNITED STATES (1861)  
(Confederate Postmaster's  
stamp)



UNITED STATES (1861)  
(Confederate Postmaster's  
stamp)



WURTEMBERG (1862)



None were issued by Great Britain until 1870, and there are still many countries that have not adopted them.

The first person to publish the idea of official post-cards seems to have been Dr. von Stephan, who in 1865 laid certain proposals before the Austro-German Postal Conference at Carlsruhe, proposals which were suggested by the money-order cards already in use. Nothing, however, was done in the matter. A better fortune awaited Dr. E. Hermann, a professor in the Royal Military Academy of Vienna, who in 1869 published in the "Neue Freie Presse" an article entitled "A New Method of Postal Correspondence," in which he developed the idea of a postal card. His project received the approval of the authorities, and in October, 1869, post-cards were issued for Austria and for Hungary, impressed with stamps of 2 kreuzer, bearing the Emperor's profile. On the back of each card was printed a warning that the post-office would not be responsible for the matter written thereon ("Die Postanstalt übernimmt keine Verantwortlichkeit für den Inhalt der Mittheilungen"). The heading of the cards was in German, but in 1871 cards were issued with various special sub-headings, each in the language of a part of the Empire, and these varieties Bohemian, Illyrian, Italian, Polish, and Slovenian, remain (with the addition of Roumanian) in use to the present day.

In October, 1870, post-cards of  $\frac{1}{2}d.$  were issued in Great Britain; they were at first sold at face value, but in April, 1872, in consequence of complaints by the paper-makers and stationers, that their trade was seriously affected by the sale of post-cards without any charge being made for the cards themselves, the price was fixed at  $6\frac{1}{2}d.$  per dozen. The United States issued

their first post-card (1 cent, red-brown, with profile of Liberty) in 1873. Germany (1872) was the first country to issue a reply card; like the corresponding German single cards then in use, the stamps were not impressed, but were adhesive stamps affixed after printing.

The invention of the letter-card is attributed to a Hungarian named Károly Akin, who obtained a provisional protection for it in England in 1871, but the first officially-stamped letter-card was that issued by Belgium at the end of 1882.

## XXVII

### HOW POSTAGE STAMPS ARE PRINTED

FOUR methods of producing postage stamps are in general use: (i) *line-engraving*, (ii) *typography*, (iii) *embossing*, and (iv) *lithography*.

The simplest form of *line-engraving* (sometimes called engraving in intaglio or in recess) is seen in the copper plates from which visiting-cards are printed. The plate is used by inking it so that the hollow lines are filled; the superfluous ink is then wiped away, and when the plate is pressed on the card the ink of the resulting impression is seen standing up from the surface so as even to be perceptible to the touch. In this way were produced the "Post-Office" stamps of Mauritius.

But suppose that we have to print whole sheets of visiting-cards. The simplest way would be to take a large plate and engrave the name on it as many times as desired on the sheet, but it would be a laborious task, and no human skill could make each inscription exactly

alike. This process of separately engraving each design on the plate was adopted in the case of many early stamp issues, such as the "Post Paid" Mauritius, and the "Sydney Views," where each stamp on the sheet shows differences. It was even in use in London as late as 1861, when the Nevis stamps were produced in this way; and the Japanese engraved their stamps in this way until 1876. Want of uniformity in the stamps was not the only drawback, for the plates were necessarily soft, and the constant cleaning off of the ink at each impression was very destructive to them.

Instead, however, of engraving the card on copper, we may engrave a single inscription on softened steel, and afterwards harden the steel. We shall then have a matrix or mother-die, which, if applied with great pressure to another piece of softened steel, will give us a secondary die, with the name no longer in hollow lines, but standing in relief. The secondary die, when hardened, can then be used for impressing the large final plate of softened steel with as many reproductions of the name as required. These lines on the plate will of course be hollow, and exact facsimiles of the original die, and the plate, hardened in its turn, is ready for printing from. This process was applied to the earliest stamps of Great Britain, and its invention is due to Jacob Perkins, a native of Massachusetts, and founder of the firm of Perkins, Bacon and Co.

Line-engraving undoubtedly gives the most beautiful results of any way of making stamps, but its use was abandoned in Great Britain on the ground that it was considered impossible to use inks sufficiently destructible to avoid the danger resulting from the removal of the effacing marks.

In *typographic* printing the impression is made on the

paper by the ink applied, not to the hollow parts of the plate, but to the raised parts. It may be done from ordinary type-set designs, as in the earliest British Guiana and Hawaiian stamps, or from hand-stamps, as in the case of the first Moldavian issue. The one way is destructive of uniformity in the stamps, while the other is too laborious. Although in the early days of postage-stamps there was no theoretical difficulty in making up plates for typographical printing by stereotyping from the original die, that process was found in practice to fail in reproducing the finer lines; examples of the method are the "Mulready" envelopes and the Luxemburg issue of 1859. It was superseded by the electrotyping process introduced first by M. Hulot for the printing of the French stamps in 1849. According to Westoby, "the only instance we know of any other mode being employed, is in the stamps of Greece (first type), where the designs are said to have been multiplied by striking as in die-sinking," but the colonial-made Trinidad stamps of 1859 may be instanced as another kind, for though etched on lithographic stone, the impression was typographic.

*Embossing* in white on a coloured ground in imitation of cameo, is an expensive process, and now little used for postage stamps. It was invented by Sir William Congreve, and has sometimes been employed alone, as in the British series of 1847-54, and sometimes in combination with typography, as in the German stamps of 1872. In making a die for embossing, the original die, or matrix, is dug out of the metal block, and from it a counterpart die is made by impressing it on another block, which is then called the "punch" or "patrix."

In *lithography* the design is drawn on the absorbent stone with lithographic ink. An inking-roller is pressed

over the water-wetted stone, and through the affinity between the oily-resinous inks and their power of repelling water, the ink adheres only to the drawing, so that when a sheet of paper is applied to the stone, the design is transferred to the paper. Among stamps thus produced have been the Swiss "Orts-Post" and "Poste Locale" of 1850.

This is describing the work in its simplest form, for as a matter of fact it is usual to wash the drawing-ink from the stone. "For all that can now be seen on the stone the work is quite lost, but it is only the black ink that is washed off; the *grease* lines are *in* the stone, which is all that is necessary." It is the greasy ingredients of the drawing-ink that are the important part; "the black is only added to enable the artist to see the effect he is producing as he goes on."

In the above-mentioned method it is obvious that each stamp on the stone must be separately drawn, and so show differences. For this reason, and also because drawing done on stone is not sufficiently fine, it is usual to line-engrave the original design on metal. Impressions are then taken from it in transfer ink and arranged in sheet form, and then transferred to the stone. The Uruguay issue of 1866 may be cited as an instance of this mode. What can be done with a single engraved die can of course also be done with a complete plate full of engraved designs, as in the case of the lithographed printing of Nevis (1876, etc.) and Victoria (two pence, 1854).

From the foregoing remarks it will be seen that line-engraving gives the lines of the impression standing up in ridges from the paper; that typography gives us the lines indented in the paper, with even a slight embossed appearance in the uncoloured portion; and that in litho-

graphy the impression is on the surface of the paper, neither raised nor sunk. This is so in theory, and many stamps can be distinguished by these characteristics, but the task of deciding by what process so small a thing as a stamp has been printed is often full of doubt.

## XXVIII

### FORGERIES, BOGUS STAMPS, AND REPRINTS

FORGERIES are divided into two classes—those made to defraud the Post-Office, and those made to deceive collectors.

The first class is small in number, and as the labels in question are somewhat scarce, they are increasingly sought after by philatelists. The stamps of Spain have been more often imitated in this way than the stamps of other countries, and the only generally-known *faux pour servir* variety of Great Britain is the forged 1 shilling, green (1871). This was not discovered until 1898, when some stamps, rescued from old telegram-forms, came on the market, and it was found that many of them were imitations used on forms handed in at the Stock Exchange Telegraph Office in July, 1872. In those days there was no regulation ordering the stamps to be affixed by the sender of a telegram himself, and “after so many years it was impossible to ascertain by whom the stamps were manufactured or used, and whether the fraud was carried out by a clerk in the Post-Office, or by stock-brokers’ clerks who despatched the telegrams. Whoever



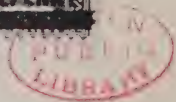
PLATE 46. MODERN STAMP FORGERIES.

POST  
LIBRARY





PLATE 47. MODERN STAMP FORGERIES.





it was, however, displayed some ingenuity in selecting a scheme for using stamps of a comparatively high value, in a manner in which they were subjected to the least possible amount of careful scrutiny."

With regard to the second class—that of forgeries made to deceive collectors—it may be well to say that the presence or absence of a postmark has not the slightest bearing on the genuineness of a stamp, for a moment's thought shows that anyone who can forge the elaborate details of a stamp will have no trouble in manufacturing a postmark. Indeed, a postmark not only gives a false air of authenticity, but also serves to cover up many details of the forged stamp itself.

The great period of forgery production was undoubtedly from 1862 to the early seventies, and collections of that period are generally well sprinkled with imitations. But as a rule these were not dangerous to the few philatelists who studied their stamps attentively, for they were almost all lithographed, and so fairly easily distinguished from the originals, most of which were engraved. About 1891 forgeries of a more serious character appeared on the London market, in company with fakes and bogus stamps, all coming, I believe, from one source. Representative specimens will be found illustrated on Plates 46 and 47. The danger in these forgeries was that, almost for the first time, line-engraved stamps were imitated by line-engraving, as in the case of the Ceylon "pence" stamps, while the fact that the "Sydney Views" were forged in pairs, each stamp showing differences in the details just as original pairs would do, was a new and deceptive stroke of the forgers. When, however, the alarm was once raised, and collectors were put on their guard, the sting of these productions was removed, for though their general appearance was most alluring, the

details would not bear a moment's comparison with those of genuine specimens.

Photographic processes have come to the aid of later forgers, but it may be doubted whether actual forgeries are a serious menace to collectors at the present moment, in spite of such skilful Continental productions as certain recent imitations of the Swiss Cantonals and the early Spanish rarities. The peril for some time past has been in the constant supply of forged overprints and postmarks and of faked and doctored stamps. There is a continuous dribble into the stamp market of cleaned stamps—that is postage stamps from which the cancellation has been removed to make them pass as unused; “cleaned fiscals”—fiscal stamps from which the cancellation has been removed, and a forged postmark substituted, to make them pass as “fiscals used postally”—damaged stamps “treated clinically” as the Germans say, and made to pass as perfect specimens; unused stamps regummed to make them appear in “mint condition”; and finally stamps severed and skilfully rejoined to make false “*tête-bêche*” pairs.

No man living is capable of pronouncing rightly as to the genuineness of every stamp and postal mark, and those who are loudest in professing to do so are always the most incompetent. It should be the duty of every stamp dealer to acquire such a good all-round knowledge of stamps as to enable him to decide in the majority of cases, and enough frankness to admit the insufficiency of his personal knowledge in the remaining instances. A most useful and authoritative service is performed by the Expert Committee of the Royal Philatelic Society, which, for a fee of 5s. (in the case of non-members) gives a photographic certificate of the authenticity of any genuine specimen under £20 in value. The charge is

reduced to 2s. 6d. when it decides that the stamp is not genuine.

Bogus stamps—varieties which never had a genuine existence, but were invented to swindle collectors—form too large a class to be treated within the limits of this work. It will be sufficient to give as typical examples the surcharged Victoria and 5 and 10 pesos Paraguay shown on Plates 46 and 47 and the following varieties of early date illustrated on Plate 42.

1. *Austria*. A label made by a Vienna dealer in 1874, when it was proposed to allow the commune of Vienna to send its official correspondence free. Perhaps its status is rather that of an essay of dubious character.
2. *Canada*. The "Express" had a genuine existence, but it never conveyed letters. The stamp was a bogus invention of a Montreal dealer in 1865.
3. *India*. The fictitious "Pahlunpoor" stamp—a swindle engineered by an English philatelist in 1873.
4. *Tasmania*. An envelope of 10d., reported to exist about 1863. It may have been a bogus stamp or a mere mythical variety.
5. *United States*. A bogus label of American origin which appeared in 1864. Specimens are very rare.

Reprints are impressions of obsolete stamps made from the original printing plates or stones, and not primarily intended for postal use. The term is usually extended to impressions made from any part of the original printing material. Reprints exist of many stamps, and are often difficult to detect. Some have been made officially and

others by private persons from the discarded official material. All these posthumous impressions, especially those of official make, are worthy of study, and are useful substitutes when original specimens are unobtainable. They occupy a far different position from the forgeries and bogus labels treated of in this chapter; "the great blot in their general character is the fear that in unscrupulous hands they may be passed off as the genuine article, like a piece of bad money."

## XXIX

### STAMP COLLECTING—PAST AND PRESENT

NO one knows when stamp collecting began. It probably started as soon as there were any stamps to collect. Edward Pemberton, writing in 1863, tells us that before 1856-7 "the pursuit seems to have been confined to three or four gentlemen," and that even in 1858 collectors "could only be counted by units." It may be said with certainty that 1861 was the birth-year of stamp collecting, and the first "Stamp Exchange" or Bourse was established in the open air in Birchin Lane in the spring of 1862, "where" (wrote the late Dr. Viner), "high, low, rich, and poor congregated for sale or exchange. We were often raided by the police. I myself was taken to the police-office on the charge of collecting a crowd and obstructing traffic. The scene was interesting and amusing: an assemblage of ladies and gentlemen, youths and small boys, each with a book or books full of stamps, as intent on business as the regular stock-jobbers of the neighbourhood. One of Her Majesty's

Cabinet Ministers was seen there, and ladies with their albums carried by livery servants!" The Birchin Lane assemblies died away, the first printed catalogues of stamps were issued, regular stamp-dealers spring up, and at the end of 1862 we enter on the period of stamp magazines. Of these the most important were the *Stamp Collector's Magazine* (Bath, 1863-74), which was afterwards continued (1875, etc.) as *Alfred Smith and Co.'s Monthly Circular*, and the *Timbre-Poste* (Brussels), which was published from 1863 until the retirement of M. Hanciau in 1900, and forms in its long and worthy record what may be described as the foundation of all philatelic knowledge.

In 1864, the new name of *Philatélie* was invented by M. Herpin of Paris, as a substitute for the then current *Timbromanie*. He described it as "formed of two Greek words: φίλος, friend, lover, and ἀτελής (in speaking of an object), free, liberated from all charge or impost, franked; substantive: ἀτέλεια. *Philatélie* therefore signifies: love of the study of everything connected with franking." The word soon found favour in England, under the forms "Philately, philatélic, and philatelist" (pronounced as indicated); the adjective "philatelic" has fallen into disuse.

Although the veritable stamp-mania quickly passed, the study of stamps made great progress during the sixties. There appeared a school of collectors, whose researches went further than the mere colours and designs of postage stamps, and extended to the minor varieties of perforation, paper, and watermark. Among the names of the leading writers of this group I may cite those of Philbrick, Edward Pemberton and Westoby (then signing his articles "A Parisian Collector"), in England, and Dr. Legrand ("Dr. Magnus") in France.

In 1869 the Philatelic Society, London, was founded, under the presidency of the late Sir Daniel Cooper, Bart. But just as philately flourished during the sixties, so it seems to have been under a cloud during the next ten years in England, if not in other countries. The *Stamp Collector's Magazine* and the *Philatelist* both died from want of support, and it was not until the eighties that a revival of stamp-collecting came about. In 1880 the *Philatelic Record* had struggled through its first diminutive volume; 1881 was marked by the publication of Philbrick and Westoby's *Stamps of Great Britain*; and a work of far-reaching influence, Major Evans's *Catalogue for Collectors*, was issued in 1882. Nor were there wanting signs of increased interest in the United States, where the *Philatelic Journal of America* appeared in 1885, followed shortly afterwards by the resuscitated *American Journal of Philately*. With the nineties came a period of even greater philatelic energy. The Philatelic Society had already begun its valuable series of philatelic works, and in 1890 it arranged the first London Philatelic Exhibition, while about the same time no less than four new British philatelic journals of the first rank appeared.

In 1897 and 1906 the Philatelic Society organized fresh exhibitions in London, each largely excelling its predecessor. In 1896 H.R.H. the Prince of Wales (then Duke of York) was elected President of the Society, whose Vice-President since 1902 has been the Earl of Crawford, K.T. In 1906 His Majesty the King signified his pleasure that the Society should be styled "The Royal Philatelic Society, London," which title it now bears. The first three hundred and fifty members are called "Fellows" (F.R.P.S.L.), and in addition to the ordinary members, junior members are admitted as "Associates" at a reduced subscription.

One of the most important events in the annals of philately was the munificent bequest of the late Mr. T. K. Tapling's collection to the British Museum in 1891. Mr. Tapling had begun to collect as a boy, but it was not until about 1881 that his collection began to take a place in the foremost rank. During the years from that time until his death, he not only acquired the whole of the Image collection and that of the brothers Caillebotte, but also the cream of the Westoby, Weare, Evans and many other notable collections. For seven years Mr. E. D. Bacon was occupied in the rearrangement and mounting of the Tapling stamps, but after the completion of his task, or rather, as he describes it, "labour of love," they remained until 1903 practically hidden from the public, only a few sheets being shown at a time. In that year, however, three cabinets with vertical slides were constructed at a cost of £3,600, and since then the whole has been on view in the King's Library, with the exception of certain great rarities (Plate 1) shown on special application only. According to Mr. Bacon's description, "the number of the adhesives cannot be far short of 100,000 specimens. At the time of Mr. Tapling's death the collection was far and away the second finest in the world, and, although since then numerous specialist collections of individual or groups of countries surpass it in richness, it still holds its place as the second-best general collection, and its value is close on £100,000, if not over that amount. . . . The best individual countries are Afghanistan, British Guiana, France, Great Britain, Hawaii, Mauritius, Mexico, New South Wales, Spain, Switzerland, Turkey, and the Transvaal."

The greatest collection in the world is undoubtedly that of M. La Renotière, of Paris. He began it about 1864,

and has unceasingly continued it to the present time. In 1878 he bought Sir Daniel Cooper's collection for £3,000, and in 1882 that of Judge Philbrick for £8,000, but these figures represent only a small part of the value they would realize at the present day.

### XXX

#### THE STAMP MARKET

THE question of postage stamp prices covers so vast a field, that it is impossible to do more here than offer some general considerations, together with a few examples.

The value of a stamp depends not on its age, nor even on its rarity alone, but on the esteem in which it is held by philatelists, who are influenced to some extent by fashion, just like collectors of books and pictures. But the so-called value of a rare stamp can never be indicated with exactness, for we are not dealing with a quoted security; its worth, to use the old writer's phrase, is "just what it will bring," and the price obtained for it is largely a matter of negotiation between buyer and seller. In the case of rarities a factor of the greatest importance is the exact condition of the specimen—its freshness; the lightness of its postmark, if used; the precise shade of colour; the state of the impression. A millimetre's breadth in the size of the margins may largely influence the sale, for in these margins philatelists, as Whistler wrote of print-collectors, "take curious pleasure," an interest which American collectors extend, I do not know why, to the mathematically exact centering of perforated specimens.

With regard to the ordinary run of stamps, the

quotations in the catalogues of Gibbons or Scott (see Chapter XXXIII), may be relied on with confidence, but they must be taken as fair guides only, and not as infallible authorities. As in the case of rarities, the value of ordinary stamps depends largely on the condition of the specimens, though it may be doubted whether most collectors, even at the present day, have, in the case of used stamps, a true idea of the relative scarcity of really fine specimens and what are called "average copies."

It is a circumstance peculiar, I think, to the stamp trade that in each country—France, Germany, Great Britain, and the United States—there is one stamp firm whose catalogue is taken as a standard of value by the rest of the trade and by collectors. It has the theoretical result that the other dealers largely exist by selling under the prices of the catalogue-issuing houses, but the theory is so modified by a variety of circumstances, too numerous to discuss here, that in practice both "catalogue" and "non-catalogue" dealers live side by side.

Before entering into business relations either with "non-catalogue" firms or private individuals, collectors should make quite sure that they are dealing with people who can give a satisfactory guarantee of the genuineness of what they are selling. "Presuming that the person with whom you trade is honest in his intentions, there are still to be considered his ability to make good what he guarantees, and his knowledge of stamps. Supposing you buy a stamp to-day, and five years from now you discover something the matter with it, will the dealer who sold it to you make good his guarantee? Are you buying it from an established, reliable concern, or from some man or boy who is dealing in stamps as a recreation, to make a little money evenings, who is in the stamp business to-day with the best of intentions, but

who will be, five years from now, *perhaps* in the stamp business?" And the American writer whom I am quoting, goes on to say: "But a guarantee should mean something more than that the dealer will refund your money if the stamp isn't all right. It should mean that it is right, that the dealer *knows* it is all right. That is where *knowledge of stamps* counts."

Possibly, too, with regard to the relations of dealers and collectors, the words of Selden in his "Discourses" may not be without a present-day application: "The giving a *Bookseller* his Price for his *Books* has this Advantage; he that will do so, shall have the refusal of whatsoever comes to his hands, and so by that means get many things, which otherwise he should never have seen."

A word must be added as to two other sources from which stamps may be obtained: exchange clubs and auction sales. With regard to exchange clubs it is not my intention to decry them, but as the advantages of sheets circulating among members are much more apparent than the disadvantages, it may be well to point out that in the case of small buyers the expenses of postage, subscriptions, and commissions, are not unimportant items, and that the absence of satisfactory guarantees of the genuineness and correct descriptions of the stamps sent round, the long delays, the danger of substitution, and the great disparity usually existing between the reserve funds of the clubs and the value of the stamps in circulation, are not wholly to be overlooked.

Of late years the number of stamp auctions has greatly increased, and they serve a useful purpose. They supply a ready market for good stamps, and lots even of unsaleable material may be forced through with other stamps. From time to time when two bidders fight out a duel over some specimen, sensational prices are realized,

and to sellers imbued with sporting instincts, and disliking the trouble of negotiating sales, the auctions offer certain attractions. But on the other hand, with very rare exceptions, better prices are realized by private than by public sale; the auctioneer's guarantee is confined to certain lots and is limited to a few days; and in the case of the cheaper stamps, the material is seldom lotted to suit the convenience of private buyers. The same pitfalls attend the buyer at stamp auctions as at the sale of other goods, and I cannot do better than repeat the advice given by Mr. Litchfield in another volume of this series:—

“Some bargain hunters delight to attend auction sales, and buy under the hammer. This is a very dangerous pastime, and, unless the amateur be unusually well armed by considerable experience, it is one that I should warn him against. Now and again some measure of success may attend the adventure, but it is a kind of experiment that brings more disappointment than satisfaction. . . . As to the actual purchase of the piece in question, I would advise him to seek the assistance of a dealer of repute, to act for him in the purchase; he will get the benefit of a valuable opinion, and, moreover, if he does eventually purchase it, he will probably do so for a great deal less than if he endeavoured to save the commission. . . . Establish such business relations with one or two dealers of repute, that they can be visited without expecting a purchase to be always effected; make use of their advice and services either for private buying or for their attendance at sales on your behalf.”

In the following table will be found a short but representative list of the prices of various postage stamps, taken from catalogues of the dates indicated, and from other sources. The prices marked \* are for *unused* specimens.

	1862-4	1872	1882	1896	1906
<i>Austria</i> , 1850, 3 kr., red ...	8d.	1d.	1d.	1d.	1d.
1851 (Journal), blue ...	1s. 6d.*	2d.	2d.	6d.	6d.
yellow	9s. 6d.*	...	...	...	£15*
red	8s. 6d.*	7s. 6d.*	...	...	£70*
<i>Barbados</i> , 1861, 1d., blue	9d.	1d.	1d.	6d.	1s.
1873, 5s., rose	...	...	1s.	£4	£4
<i>Bavaria</i> , 1849, 1 kr., black	1s. 3d.	1s.	1s. 6d.	25s.	18s.
6 kr., brown	5d.	1d.	1d.	1d.	1d.
<i>Brazil</i> , 1843, 60 r., black	3s.	2s. 6d.	1s. 6d.	4s. 6d.	4s.
90 r., black	8s.	6s. 6d.	6s. 6d.	£1 5s.	£2
<i>British Columbia</i> , 1868, 2 c., brown	...	4d.*	6d.*	3s.*	5s.*
10 c., rose	...	1s. 6d.*	2s. 6d.	£3	£4
<i>British Guiana</i> , 1850, 2 c., rose	...	...	£30	£300	Over £1,000
4 c., yellow	...	...	£12 12s.	£40	£40
8 c., green	...	...	£8 8s.	£23	£30
12 c., blue	...	...	£2	£15	£14
1853, 4 c., blue	1s. 6d.	6s. 6d.	5s. 6d.	£1 5s.	£1
<i>Buenos Aires</i> , 1858, 1 p., brown	2s.	10s.	8s. 6d.	40s.	35s.
1860, 1 p., blue	...	5d.	6d.	4s.	3s.
<i>Canada</i> , 1851, 3d., red ...	9d.	4d.	4d.	1s.	1s. 6d.
12d., black...	...	...	£1*	£60*	£70
<i>Ceylon</i> , 1857, 4d., rose ...	...	...	...	£18	£16
1861, 4d., rose ...	8d.	4d.	2s. 6d.*	£2*	£1 10s.*
<i>Great Britain</i> , "V. R." black	£2*	£2*	...	£11*	£6*
1d., black	1d.	1d.	1d.	3d.	6d.
"Mulready" env., 1d.	2s.	1s. 6d.	5s.	12s. 6d.	6s.
1878, £1 "cross"	...	...	£1*	£1 15s.	{ £30*
<i>Hawaii</i> , 1851, 2 c., blue ...	...	...	2s. 6d. }	...	£2 5s.
13 c., blue ...	...	...	...	...	£700
<i>Mauritius</i> , "Post-Office" 2d. ...	£20	£6 10s.	£100*	£800	£1,450*
		£24	...	...	...

	1862-4	1872	1882	1896	1906
<i>Moldavia</i> , 27 paras	...	£2 10s.	...	£32	£50
54 paras	...	...	...	£15	£16
81 paras	...	...	...	£100*	£300*
108 paras	...	...	...	£30	£50
<i>Natal</i> , 1857, 3d., rose	8d.	3s.	4s. 6d.	25s.	45s.
9d., blue	...	...	...	£25	£35
<i>New South Wales</i> , "Sydney" 1d.	...	...	...	£2	£2 10s.
" 2d.	...	...	5s.	£1 10s.	£1 5s.
" 3d.	...	...	3s.	£1 15s.	£2
<i>Nevis</i> , 1861, 1d., rose	1s.	2s. 6d.	9d.*	10s.*	9s.*
1s., green	1s. 6d.	3s.*	2s. 9d.*	£4 10s.*	£4*
<i>Philippines</i> , 1854-5, 10 c., red	4s. 6d.*	12s.*	10s. 6d.*	£2 10s.*	£3*
<i>St. Vincent</i> , 1880, 5s., rose	...	...	8s. 6d.*	£14*	£14*
<i>Saxony</i> , 1850, 3 pf., red	...	...	3s. 6d.	£6	£7 10s.
1851, 3 pf., green	2s.	1s. 6d.	4d.*	3s.*	7s. 6d.*
<i>Spain</i> , 1850, 6 c., black	4d.*	3d.*	2d.	4d.	2d.
10 r., green	9d.	2d.	6s. 6d.	£4	£4
<i>Switzerland</i> , Basle	4s.	7s. 6d.	5s. 6d.	£6	£6
" "Double Geneva"	1s. 6d.	3s. 6d.	£1 10s.	£30	£28
Geneva, 5 c.	1s.	£1 5s. 6d.	3s. 6d.	£1 10s.	£1 5s.
1854, 5 c., brown	1s. 3d.	5s. 6d.	1d.	9d.	4d.
<i>Tasmania</i> , 1853, 1d., blue	3d.	1d.	3s. 6d.	£3	£3 15s.
4d., orange	...	2s. 6d.	9d.	16s.	16s.
1856, 1d., red	...	4d.	1d.	3s.	3s.
<i>Tuscany</i> , 1860, 10 c., brown	3d.	1d.	1d.	6d.	6d.
3 l., yellow	1s.	2d.	3d.	£50	£60
<i>United States</i> , New York, 5 c.	3s. 3d.	...	£3 3s.	£1 10s.	£1 5s.
Providence, 5 c.	3s.	2s. 6d.*	5s.	£1 2s.*	10s.*
10 c.	...	...	3s. 6d.*	£6*	£5*
<i>St. Louis</i> , 5 c.	...	...	...	£50	£25
20 c.	...	10s.	...	...	...
1869, 10 c., orange	...	£6	4d.	3s.	2s. 6d.
90 c., rose and black	...	2d.	2s.	£2 15s.	£2 10s.

This table might be expanded to a whole volume, but the stamps have been selected impartially, and I must leave it to speak for itself. In a work for which some measure of permanence is hoped, it would be unwise to forecast the future, but I am sure that no collector who spends his money in stamps with knowledge, liberality, and discretion, and avoids the ever-present temptation of selling out ("the rock on which all we old collectors split," writes one of them sadly), will have reason to regret his outlay. At the same time I would deprecate the use of stamps as gambling counters, or a "get-rich-quick proposition," and I think that when he is forming a large collection, the amateur should be satisfied with the certain assurance that at least an important part of his outlay will be returned to him if he sells at the end. Edward Pemberton, writing in 1872, said: "Philately is a young science, but before many more years pass, we shall regard £5 for a valuable stamp as calmly as we do now the one pound sterling for an ordinary specimen." We have seen how his prophecy has been fulfilled far beyond his dreams, and it may well be that in years to come the words of the writer of to-day will seem timid in their very guardedness.

### XXXI

#### THE STAMP COLLECTOR'S OUTFIT

THE advanced philatelist prefers to collect in albums with moveable leaves of thick, blank paper (sometimes printed with a faint gray pattern of crossed lines to facilitate the exact arrangement of the specimens). No special make need be recommended; most leading

stamp-dealers publish some special album of their own, and there seems to be little to choose between them. The cost may be estimated at about 10s. or 12s. per 100 leaves, with an extra allowance for the binding, which may be as plain or sumptuous as the buyer pleases. If the collector would rather have a printed album, that is to say one which contains a catalogue, together with indicated spaces to receive every issued stamp, with varieties of watermark, etc., he must be prepared to pay at least £1 12s. for a three volume "Imperial" album. Should he desire to exclude all minor varieties, he has the choice of two competing works, the "Standard" at 12s. (25s. if printed on one side of the page only), and the "Ideal" at 10s. (15s. if interleaved). These albums will hold about 18,000 stamps each. Both these and the rival German-made albums are open to the objection that the stamps themselves are to be fastened over the black engravings, and I should personally prefer the "Century" (12s. 6d. to 20s.), which, though not brought quite up to date, has the engravings on separate pages. Printed albums at all prices, from 1s. to 10s., may also be obtained, but they do not contain spaces for all issued stamps.

A word may be said as to the treatment of stamps before mounting them in the album. If they are still on the original cover, they should certainly, if great rarities, be preserved on the "entire original," and the same course should be followed if the cover itself presents any interest, even when the stamp is common. In collections made in blank albums a certain proportion of stamps "on entire," adds to the good appearance of the whole, but it is impossible to lay down any hard-and-fast rule in the matter. Even in cases where the entire cover is not preserved, the stamp may be left on a piece of the

cover, cut square so as to show the whole postmark—"on piece original" as it is technically called. The formation of a whole collection in this way has even been recommended, and the plan is a good one in theory, but I am inclined to think that it would be practically impossible to obtain all the required stamps "on original paper," and that the consequent general mixing of stamps "on" and "off" the paper might have an unpleasant effect.

If it is decided to detach the stamp from the paper (whether the original paper or the leaf of an old album) it should be cut out, and floated—not immersed—in water, until it can readily be peeled off. Sometimes, in the case of old album leaves, one finds the stamps tightly affixed to both sides; in this case a piece of pure white blotting paper, soaked in water, may be placed over each stamp until it is peelable, but total immersion will probably do no harm.

I have used the words "old album" because part of the philatelist's apparatus in the early days was a pot of paste, gum, or even glue, while certain more refined collectors used a strong solution of india-rubber. For many years past, however, hinges have been in universal favour. These are slips of die-cut gummed "pelure," or "onion-skin" paper, and are used in the following way: the hinge is folded in two, one half being lightly affixed to the album page, and the stamp attached lightly at its top to the other half. The fold of the hinge should not be visible when the stamp is in position; that is to say, it should come just below the top edge of the stamp, so as not to show through the teeth of perforated specimens. The hinge, once attached, should be considered an integral part of the stamp, and not removed every time the stamp is transferred. Nothing is more unsightly than

a specimen with a bunch of paper stuck on the back, the layers of successive hinges. The cost of hinges is trifling—only a few pence per thousand—and the parsimony of some collectors who use the thick gummed margins of stamp sheets, is not to be commended.

Perforation gauges bear a series of tables of perforations printed on card from line-engraved plates, and are sold for about sixpence each. When accurately drawn and properly printed they give a ready means of measuring the perforations of a stamp, but when absolute precision is required it may be better to use an engraved millimetre ivory rule (cost about 3*s.* 6*d.*) and count the number of perforations that fall within the space of two millimetres. It may be added that when perforation gauges were first sold to collectors they were advertised under the high-sounding title of "odontometers," and many collectors who ordered them were much disappointed at seeing a simple card, evidently having expected to receive a piece of machinery.

Stamps should be handled as little as possible with the fingers, and the use of tweezers is recommended. A magnifying lens is a necessary part of the collector's outfit, and the best results are given by the aplanatic triplets made after Steinheil's calculations by the leading makers, Zeiss and others.

In cases where a watermark is not decipherable at first sight, either by transparency or when placed faced downwards on some dark object, it will generally be made visible by placing it face downwards on a black glazed-pulp slab (such as photographers use for glazing "P.O.P."), and pouring a little highly rectified benzine over it. In some cases a watermark will defy detection, and, indeed, to quote Major Evans's words, "I fancy most of them are not quite easily distinguished without practice,"

but the eye of faith and a previous knowledge of the watermark to be looked for, are great helps, and, as he adds, "sometimes after looking at a stamp upwards, downwards, sideways, and in all possible and impossible directions, the watermark will suddenly appear so plainly that you wonder how it was that you ever failed to see it."

## XXXII

### SOME TERMS USED IN PHILATELY

*COLOUR TRIALS*, are trials of the stamp, after the design is completed, in inks, or on papers, of various colours.

*Errors*. A stamp is called an error when it differs from the normal variety by some mistake or omission in the inscription, paper, impression or watermark, and is issued for use. The term is also applied to issued stamps which have accidentally escaped perfection.

*Essays*. When a stamp is submitted to the authorities, but its design is not adopted, it is called an essay. For examples see Plate 48.

*Obsolete* stamps are those which, even though they may be available for postage, have been superseded by a later issue.

*Oxidized* stamps are stamps blackened or tarnished by the formation of sulphides with the metallic bases (generally lead compounds) of their colouring matter. The term is a misnomer, and it is really by oxidation with chemicals that such blackening may be more or less effectually removed.

*Papers* are divided into "laid" and ordinary "wove," the former being identified by the close-set parallel wire

## POSTAGE STAMP ESSAYS



1.



2.



3.



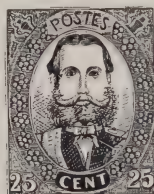
4.



5.



6.



7.



8.

### NOTES.

Illustration 1. *Greece*. An essay of 1864, with portrait of King Otho.

Illustration 2. *Hayti*. An essay, dated 1850, submitted to the Emperor Faustin I. (For its history see the *Stamp Collector's Magazine*, 1867.)

Illustration 3. A very rare label, dated 1861, traditionally known as the "Dutch Guiana essay." It was catalogued as early as 1862, but although it is probably authentic, its history has never been revealed. (See the *Stamp Collector's Magazine*, 1865.)

Illustration 4. *India*. "In 1853 postage stamps were ordered to be prepared in the Calcutta Mint, and there the handsome stamp illustrated was designed and made. It was doomed, however, never to come into use; delay occurring in cutting the steel die, the then Governor-General, Lord Dalhousie, became impatient and sent to the Surveyor-General's office to know if stamps could not be prepared there more speedily." (*Stamp Collector's Magazine*, 1874.)

Illustration 5. *Italy*. Essay submitted by Pellas Brothers, of Genoa, in 1862.

Illustration 6. *Italy*. Essay submitted in 1862 by Count de Sparre. It was accepted by the Government, but the copyright of the design was disputed and no stamps were made.

Illustration 7. *Mexico*. Lithographed essay by a Milanese artist (1864). It was probably made for stamp collectors only, and never submitted in Mexico. (See the *Timbre-Poste* of 1864, where the portrait is criticized as being "celui du premier gentleman anglais venu.")

Illustration 8. *Spain*. Essay submitted in 1871.



marks or water lines, which are rendered more visible when a sheet is held up to the light. *Pelure* is a term which appears to be applied by philatelic writers to any kind of paper thinner than the normal variety on which any particular stamp is printed. Occasionally stamps have been printed on fancy papers, such as *bâtonné* (woven or laid paper watermarked with parallel lines at a considerable distance from each other) and *quadrillé* (watermarked with crossed lines). *Granite* paper has already been mentioned (p. 31).

*Perforation.* In *pin perforation* the holes are not punched out, but pierced as by a pin; that is to say, the paper substance is not removed but simply pushed back. *Rouletting* produces a series of cuts instead of holes, and was originally done by passing a little wheel, something like the rowel of a spur, over the paper. When the cuts are not straight lines, but curved, the stamps are called *percés en arc*; such, for example, are the Brunswick stamps of 1865. When the cuts are arranged in zigzag manner the stamps are called *percés en scie* (Bremen, 1861) or *en pointes* (Guadalajara). There are various other kinds, rarely met with, such as *percés en festons*, *en losanges*. The "serpentine roulette" of Finland has already been described, and only the "rouletted in coloured lines" (Thurn and Taxis, 1867), remains to be mentioned. This was produced by using printers' dotted rule between the electrotypes. The rule had a sharp edge and stood a trifle higher than the electrotypes, so that when the impression was made, the dotted lines were not only reproduced in colour, but almost cut the paper through.

*Proofs* are divided into three classes: (i) engraver's proofs; (ii) die proofs, and (iii) plate proofs. Engraver's proofs are taken during the progress of the engraver's work, and before the final state of the die. Die proofs

are taken direct from the die itself. Plate proofs are proofs taken in sheet-form, not direct from the die. A fourth class is sometimes added, called *mise-en-train* proofs, that is to say printers' trial impressions taken during the actual printing operations.

*Provisionals* are stamps issued to take temporarily the place of any in regular use, when the supply of these is insufficient or exhausted.

*Remainders.* When stamps are in current use and then withdrawn, the stock of them remaining in the hands of the authorities is called a remainder. Such stocks have often been sold to speculators under their facial value, as in the case of some of the old German and Italian States.

*Surcharges.* When a stamp is complete and ready for issue, any subsequent overprint on it (other than a cancellation) is called a surcharge. The words "overprint" and "surcharge" seem to be used more or less indiscriminately by philatelists, but the latter term might well be restricted to any overprinting that alters the existing designation of value of the stamp.

*Watermarks,* are the wiremarks woven to any particular design in a sheet of paper. The watermark of some stamps is not a true watermark, being impressed after manufacture, as in the 1862 stamps of Switzerland. In the case of certain Queensland stamps (1895-6) a faint watermark was produced by pressing plain paper against a sheet of paper already watermarked.

## XXXIII

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\* \* The following list contains only publications in the English language, and represents but a selection from that class. It may be added that some of the most important monographs have appeared only in the columns of philatelic journals, either current or defunct, never having been issued in book form.

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